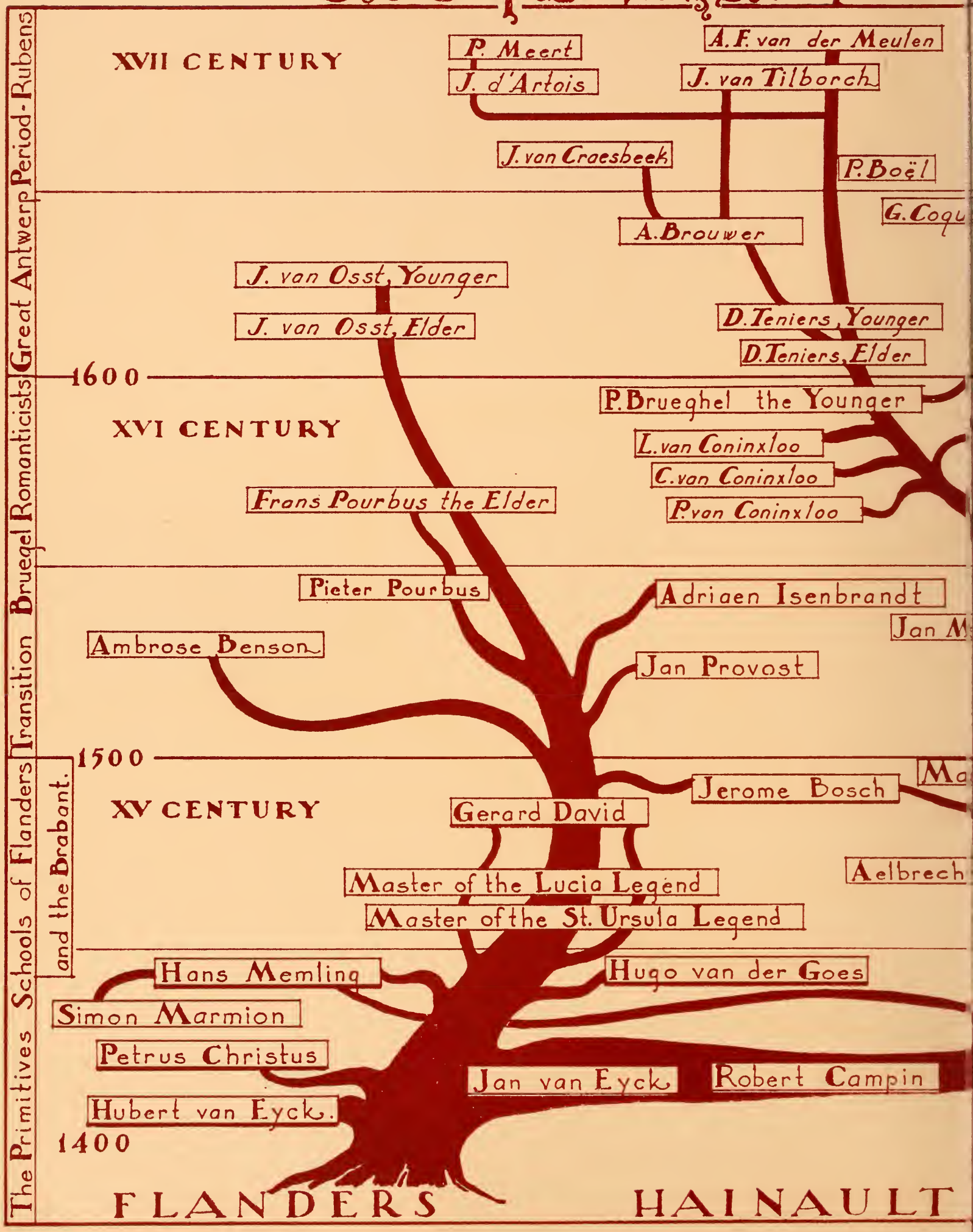
FLEMISH PAINTING

The Flemish Sch



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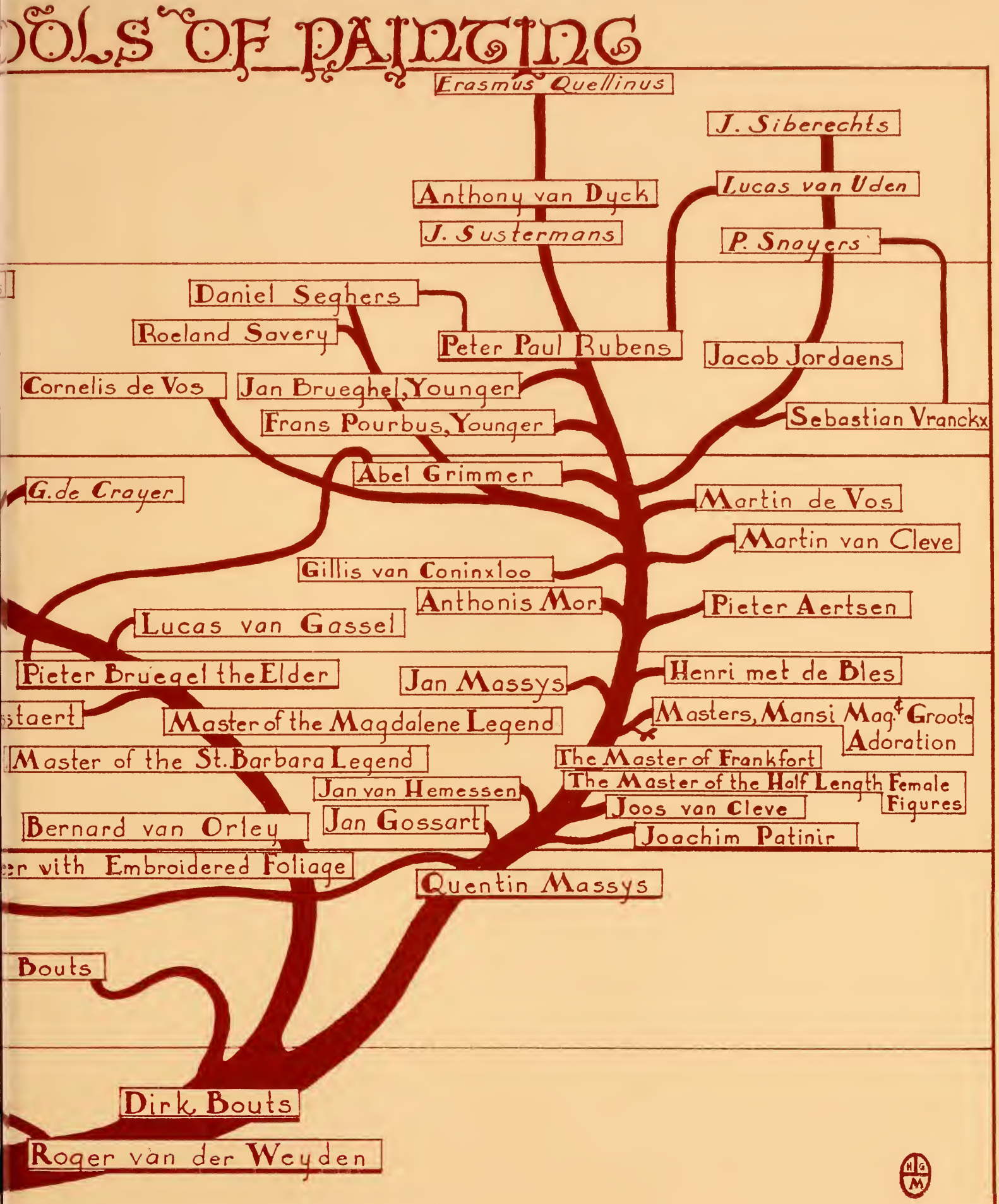

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1. St. Francis Receiving the Stigmata (Actual Size)
by Jan van Eyck

The Worcester-Philadelphia Exhibition of Flemish Painting

ORGANIZED BY

THE WORCESTER ART MUSEUM, WORCESTER, MASSACHUSETTS
AND THE JOHN G. JOHNSON COLLECTION, PHILADELPHIA

UNDER THE HIGH PATRONAGE OF

HIS EXCELLENCY THE BELGIAN AMBASSADOR TO THE UNITED STATES

COUNT ROBERT VAN DER STRATEN-PONTHOZ

Worcester Art Museum
February 23 — March 12

John G. Johnson Collection
at the Philadelphia Museum of Art
March 25 — April 26

1939

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Cover Illustration: 64. Portrait of a Man
by Joos van Cleve

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FOREWORD

This exhibition, which is the result of more than a year of collaboration between the John G. Johnson Collection and the Worcester Art Museum, is intended to bring to the attention of the public of this country the great wealth of Flemish painting in American collections. The group of Flemish pictures in the Johnson Collection represents one of the greatest achievements of that extraordinary connoisseur who was, in every sense of the word, a generation ahead of his time and it is largely due to his influence that the museums and collectors of America have added such important pictures to their collections.

The exhibition presents, for the first time in this country, a comprehensive survey of Flemish painting from about 1420 to the death of Rubens in 1640. The pictures have been gathered from various sources and, while many important American-owned paintings are missing, the principal value of the exhibition nevertheless remains unimpaired because of the generous cooperation of the Belgian Government.

The plans for the exhibition were crystallized during the past summer by the Executive Committee. Monsieur van Puyvelde has, in general, undertaken the selection of pictures from private sources in Belgium and has contributed the historical introduction to the Catalogue, the text of which has been prepared by Mr. Marceau and Miss Barbara Sweeny of the Johnson Collection and Mr. Perry B. Cott and Miss Alice Mundt of the Worcester Art Museum.

The Trustees of the Worcester Art Museum and the Trustee of the John G. Johnson Collection wish to take this opportunity to express their deep gratitude to all lenders of works of art. The assistance and cooperation of the Belgian Government, both in Brussels as well as at the Embassy in Washington and at the Consulate in New York, have been invaluable. To Mr. Perrin C. Galpin of the Belgian American Educational Foundation and to the members of the staff of the Brussels Museum, who have assisted Monsieur van Puyvelde, we desire to express our deepest thanks.

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INTRODUCTION

AT the close of the mediaeval period, free industrial and commercial towns were increasing in number throughout Flanders, then the active center of the region now known as Belgium. The history of these towns is remarkable. Nothing, except the old free cities of Italy, is comparable to them. In the Flemish towns, side by side with the nobility and the small princely courts, a new class was arising; a class consisting of the upper bourgeoisie, chiefly manufacturers and merchants. It was strongly aware of its own importance and maintained a self-imposed, solid organization of work, production, commerce and civil life. Mindful of its welfare and independence, it enriched itself and aspired to the advantages of intellectual culture. For this class the novels, plays, songs and scientific books were henceforth written, no longer in Latin, but in the popular tongue. From the thirteenth century on, these prosperous townsmen erected artistic monuments. Their great churches were modeled after the cathedrals of France, but the market-places and the belfry-towers of Ypres, Bruges and Ghent presented imposing masses which manifested both prosperity and community pride. Façades of town-halls and of private houses, with great wealth of sculptured decoration, gave evidence of the joy which Flemish burghers experienced in embellishing their cities.

Nowhere, however, is the spirit of Flanders better expressed than in her paintings. We have been too quick, perhaps, to describe Flemish art as an art based upon the senses and the spirit. This definition lends itself too easily to literary analyses of the development of art. Such discussions may be brilliant, like those of Taine and Fromentin, and may readily be illustrated with specific examples; they are, however, primarily beautiful literary works. Duality—that is, the combination of realism and mysticism—is in no way a characteristic peculiar to Flemish art. It is inherent in every human being. Man is invariably torn between the life of this material world and the life of the spirit; he feels within himself the eternal struggle between his attachment to the senses and his aspirations towards spiritual conceptions.

The quality which most clearly distinguishes Flemish art is the ability to express with complete sincerity its contact with the absolute; it is also distinguished by

its perfection of technique. These two essential characteristics of Flemish art are, I think, the means through which this art becomes so comprehensible to the American people.

Complete sincerity in expression is perhaps the most specific quality of Flemish art. The Flemish painters said little that had not been said before, but they did it in a new way, with more clarity, more precision and through more direct forms.

The basis of Flemish art, of that of the Primitives as well as of the Renaissance and Baroque artists, is primarily spiritual, but this quality does not spring from the subject-matter alone. It is the result of the habitual state of mind of these artists when they were absorbed in their work. The thought-loving souls of the Flemish Primitives gathered and listened to the echoes awakened through contact with infinity. While these artists were contemplating religious subjects, prayers were on their lips and reverence filled their hearts. In the silence of their studios they meditated upon their daily life, upon the aspect of actual things around them, of nature and of man; and their visions assumed the power of the infinite. An interior, a landscape or a portrait acquired the reserve and the mysterious grandeur of everything which reflects the absolute. The sixteenth century Flemish artists, such as Bosch and Bruegel, always saw life in its relation to eternal truths; and if they laughed at the whims of men and at the spirit of evil, it was done in a philosophical mood which knew how to raise the spirit above the contingencies of daily life. Rubens and his followers transformed both men and objects—amplified them, magnified them, and created a superior world in which there was no place for mediocrity.

These supreme conceptions, these emotions of an imaginary life, were all realized by the Flemish artists in plastic forms which were so sincere, so straightforward and precise that the serious spectator cannot help but accept them immediately. The Primitives were not afraid of bringing their mystic visions down to realms of daily life, and they insisted upon a faithful representation of the material aspect of forms. The Renaissance painters used forms whose expressive powers they forced almost to the point of deformation. The Baroque painters distended the volume of the human body and exalted its power. These are merely expressive devices. All the so-called realism of the Flemings exists, but it lies in the form rather than in the conception. Form is the technical means through which an artist reveals to us his vision and his mood. The Flemish people, who scorn

vagueness in their language, literature and plastic art, strive for directness of expression. In order to do this in art they abandoned the old worn-out formulas. In their zeal to say well and frankly what they had to say, they sought austere forms. It is obvious that the representation of an abstract subject becomes acceptable when it is brought down to the plane of the tangible realities of life—when flesh-color assumes the aspect of human flesh, be it that of an old man or of a young girl, or when a garment suggests the heavy texture of Flemish cloth or the lightness of Oriental silk.

It is the second distinguishing characteristic of Flemish art, perfection of workmanship, which permits such sincere and direct expression in plastic form.

A thorough knowledge of the craft was native to the Flemish tradition. As early as two hundred years before the time of the van Eycks, severe organization had been imposed upon the guild corporations of the Flemish towns. Each artist who intended to earn a living from an artistic craft was forced to conform strictly to this organization. It was customary for a youth to enter the studio of a master-painter as an apprentice, and here he learned the secrets of his craft.

He could not establish himself as a master or have his own studio until he had passed an examination. Men were appointed at the head of the guild to judge the value of the works of art put up for sale. Thus in time a store of knowledge was accumulated from which each might benefit, and a tradition of respect for careful work was established. The painters employed only the purest pigments and the very best binding media. They prepared the colors themselves, and thus knew which were most efficacious and which were defective.

The Flemish painters have been called colorists, and the French painter, Louis David, when he first went to Brussels, wrote to his friend Gros, "If I had come to these provinces sooner, I should have become a colorist." This is possible, but I am convinced that if the Flemish painters developed their gift of color so intensely it was because they understood their craft perfectly, and because they knew how to put into the execution of their work all the care which a thorough knowledge of the technique made possible.

This was undeniably the case in the work of the Primitives. From the time of the van Eycks, Flemish perfection of execution and richness of color spread beyond the narrow frontiers of their country. Some have tried to explain this perfection on the basis of the invention of a new technique, that of painting

with oil. This was the explanation given one hundred years after the time of the van Eycks by Vasari, the Italian sixteenth-century author, himself dazzled by the new method of oil-painting then being used by the Venetians. This theory was later repeated by the first historian of Flemish art, Carel van Mander, and many art historians today are still defending it. But it did not take the van Eycks to invent the use of oil in painting; it had long been known and before their time it had been used in wall-paintings in Flanders. The van Eycks and all the Flemish Primitives simply used the method which was current at the time. They mixed their coloring matter with egg; chemical examination and analysis of the wormanship testify to this; but they used this old method with amazing skill. They painted upon a white, smooth foundation which contributed greatly to the brilliance of the colors. They chose colored powders of a mineral nature, which, when mixed with the entire egg, the yolk as well as the white, became as hard as enamel and acquired the transparent quality of porcelain. If the colors look like those of precious stones which have been ground and melted down, it is also because they set each other off to mutual advantage through happy oppositions and subtle accords.

This interplay of complementary and harmonious colors is based upon "values", and the colors blend into a beautiful harmony, giving forth the resonance of the polyphonic music in which Flemish composers of the Middle Ages excelled. All the inventiveness of the van Eycks lies in their ingenious execution and in their recognition of the possibilities of the fund of knowledge which had been hoarded away in the studios of the Flemish painters.

Today, when fashion decrees a facile and rapid art, it must be admitted that it is possible to find conventions and weaknesses of representation in the work of the Flemish Primitives, but one does not encounter there the gropings nor the actual imperfections of execution which are common to most primitive art and to every new artistic form. It was perfection of craftsmanship which made it possible for these artists to express so directly the vision and the emotion which lived within them, and to undertake the representation of many things which heretofore had not existed in art.

This same perfection enabled them to introduce and develop the pictorial approach which still predominates today. This pictorial vision shows how a ray of colored light falls upon a given surface, how the effect of atmosphere reacts upon form. It makes possible the suggestion of space and an indication

of the relationship between an object and its environment. This pictorial approach was one of the principal discoveries of the Flemish Primitives. It held its place among the finest achievements of Flemish painting, and this was as true of the time of Bruegel as of the time of Rubens.

This quality of beauty of execution makes us regard Flemish art with the fervent admiration which we feel for everything which is done with care and carried to its full conclusion. It arouses in us that enjoyment of the visual senses, almost of the tactile senses, which is the beginning of all artistic sensation. It makes us forget that the Flemish painters neglected somewhat the beautiful outlines of figures and the well-balanced composition of groups which the study of classicism leads us to admire in Italy. But this beauty of execution is directly connected with sincerity of expression.

Sincerity and the eager desire for careful workmanship—these are the two characteristics by which all Flemish art may be distinguished from the art of other countries. The day will come when we shall also better understand the fervent contemplation and the depth of living content which the Flemish people have expressed; and when that day comes, the full glory of the Flemish painters, now only at its dawning, will shine like the noonday sun.

Léo van Puyvelde

(Translated from the French by Huldah Smith)

NOTE ON THE CATALOGUE

THE CATALOGUE is arranged chronologically. In order to preserve continuity for study purposes, no attempt has been made to subdivide the catalogue into schools. In all cases the attributions are those of the owners. Approximate dates of production have been given when these are reasonably well known, otherwise dating has been omitted. Sizes of pictures are given in inches, height preceding width. Bibliography relating to works has been restricted to listing catalogue entries of collections where such catalogues exist and to the listing of pictures in Max J. Friedländer's *Die Altniederländische Malerei.* In instances where works are not published by Friedländer or where they are beyond the scope of his work, a listing has been given to identify the pictures under discussion. Where Friedländer's work is referred to in the catalogue it is designated by F. followed by volume number, the number of the picture and of the plate if reproduced. Because of the numerous references to volume two of the catalogue of the John G. Johnson Collection, this work is indicated by J. II.

The catalogue has attempted to present biographies of painters and information concerning pictures in such a manner as to make the catalogue useful to visitors and to students. In one or two instances, pictures were entered in the exhibition after the catalogue was in press. Because of lack of time, artist and title only have been given.

Much of the material concerning pictures in the Johnson Collection appears for the first time. The *Pietà* by Gerard David, no. 32, the *St. Jerome* by Simon Marmion, no. 18, the *Mocking of Christ* by Jerome Bosch, no. 41, and the *Portrait of a Donor and St. John* by Hugo van der Goes, no. 14, are published for the first time in their present state. The reconstruction of the triptych by Bosch, nos. 36, 37, 38, has been especially made for the catalogue.

The end papers of the catalogue consist of a chart giving the development of the Flemish schools of painting. Painters represented in the exhibition appear on the chart in vertical lettering. Names of painters not represented are given in slanting lettering. Acknowledgment is herewith made to M. Paul Lambotte whose splendid chart of the Flemish schools of painting inspired the present one.

CATALOGUE

JAN VAN EYCK, B. 1380/1400—D. 1441.

The founder of the Flemish school of the fifteenth century and especially of the school of Bruges, Jan van Eyck was born at Maaseyck (Eyck on the Maas) between the years 1380 and 1400. He is generally supposed to have been the pupil of his almost legendary brother Hubert and, with him, is generally credited with the rediscovery of the ancient method of painting in oil.

It is doubtful whether the age-old controversy over the authorship of the celebrated Ghent altarpiece will ever be indisputably resolved. Despite recent words to the contrary, it is believed that Jan finished the *Adoration of the Lamb* designed by his brother but left unfinished for the most part at the latter's death in 1426.

This work alone would have proclaimed Jan one of the greatest masters of all time. To it, however, the artist added a rich production of religious paintings, portraits, and drawings which have served as the fountain head of Flemish painting. Such masterpieces as *John Arnolfini and Wife,* 1434, in the National Gallery; the *Virgin, SS. Donatian and George and the Canon G. van der Paele,* 1436, in Bruges; the *St. Barbara,* 1437, of the Antwerp Museum, to mention but a few, leave us to ponder a genius who, steeped in the ancient miniature tradition, could in one brief lifetime bring painting to such a degree of perfection. Jan van Eyck worked in Ghent, the Hague, and between 1425 and 1428 in Lille as court painter to Philip the Good of Burgundy.

1. ST. FRANCIS RECEIVING THE STIGMATA. (See frontispiece)
   Oil on panel, 5 x 5¾.
   Painted about 1438.
   Lit.: J. II, no. 314, repr.; F. I, pp. 101-2, pl. 46.

   Because of the distinction of its conception, the astonishing perfection of its execution and its excellent state of preservation, this small panel has been justly celebrated ever since its acquisition in 1830 by Lord Heytesbury of Wiltshire. Until very recent years it enjoyed the added fame of being the only work by the master owned in America.

   The St. Francis was first described by Waagen in 1857 and correctly ascribed to Jan rather than Dürer, to whom it had been traditionally

attributed. He also recorded its original size[1] which was some three inches taller and a half inch wider than the present dimensions.

The Johnson St. Francis has long been associated with a slightly larger[2] picture of the same subject in the Royal Gallery in Turin considered by many to be a replica of the Johnson picture and by some to be perhaps a copy by another hand.

Both paintings, however, have been reasonably associated with a passage in the will,[3] dated February 10, 1470, of one Anselm Adornes (1424-1483), a scion of the Genoese family of Adorno and Burgomaster of Bruges in 1475. By the will, we learn that Anselm had two daughters who became nuns. Margaret entered the Charterhouse of St. Anne and Louisa became canoness of the Abbey of St. Trudo. To each daughter their father gave a panel, in which St. Francis was represented in "portraiture", from the hand of Jan van Eyck. Anselm further directed that portraits of himself and his wife should be painted and added to these pictures, presumably to form commemorative triptychs. If these instructions were ever carried out the portraits mentioned have not been identified. Although the above mentioned will would seem to refer to the Johnson panel and the Turin version some students have doubted the connection.[4] It has been noted that Anselm Adornes would have been only seventeen years of age when Jan van Eyck died in 1441 and, consequently, could not have commissioned the master to paint the pictures in question. That the Johnson picture was painted in Portugal during Jan's southern journey in 1428-29 is suggested by the palmetto plant in the foreground and the brown habit worn by the Franciscans of southern Europe rather than the grey habit of the northern Grey Friars or reformed Franciscans, founded toward the close of the fifteenth century. Both of these theories supporting the earlier date, however, fall when it is realized that Jan could have produced the St. Francis upon his return to Bruges, introducing details made familiar to him during his voyages in Spain and Portugal.[5] Likewise it is possible that the will lists

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1. The size, 8 x 6 inches, given by Waagen was only approximate. The correct size of the picture before it was reduced to its present dimensions by Roger Fry was accurately recorded by Henry Hymans, *Gazette des Beaux-Arts,* 1888, vol. 57, pp. 78-83, as 8¼ x 5 5/16 inches. The major portion of the added height was accounted for in the sky although a small strip at the bottom had also been added, the 9/16 of an inch of added width being about equally divided between both sides.

2. 11 x 13 inches.

3. This document was first published by Alexander Pinchart, *Archives des Arts, Sciences et Lettres,* Ghent, 1860, vol. I, p. 264.

4. cf. W. H. James Weale, *London Times,* February 3, 1886, p. 7.

5. cf. F. I, p. 102.

two pictures not commissioned by Anselm Adornes but acquired later than 1441. Thus Jan's death in that year need not preclude the possibility of the master's connection with the pictures. The date 1438, given here, is that advanced by Friedländer.

JOHN G. JOHNSON COLLECTION.

PETRUS CHRISTUS, B. c. 1410—D. 1472/3.

Petrus Christus was born at Baerle, near the Dutch border, about the year 1410. He is generally considered to have been a pupil of Jan van Eyck although much in his work is related to Roger van der Weyden and Dirk Bouts. Fry points out that similarities in the style of Petrus Christus and Antonello da Messina (we may note the *St. Eligius* in the Lehman Collection, for instance) suggest they may have met in Milan. Flemish methods could thus have been introduced into Italy. Petrus Christus worked chiefly on portraits and religious subjects.

JAN VAN EYCK AND PETRUS CHRISTUS.

2. ST. JEROME IN HIS STUDY.

Oil on panel, 8¼ x 5¼.

Dated, on the wall above the Saint's head, 1442.

Lit.: W. R. Valentiner, *Bulletin of the Detroit Institute of Arts,* vol. VI, 1925; F. XIV, p. 79.

There was a painting of St. Jerome by Jan van Eyck in the collection of Lorenzo dei Medici in 1492. A comparison of the present composition with the frescoes by Botticelli and Domenico Ghirlandaio in the Church of Ognissanti shows that the two Florentine painters had this composition as their model. Jan van Eyck died in 1441 and Petrus Christus did not become a master in the Guild at Bruges until 1444. In view of the extraordinary quality of the upper part of the picture, as compared with the execution of the lower part of the Saint's robe and the lion, it seems reasonable to suppose that this is a picture left unfinished by Jan van Eyck at his death and completed and dated by Petrus Christus. The hypothesis gains strength from the fact that the picture was recorded as the work of Jan van Eyck within fifty years of its execution. The Anonimo Morelliano (A.M.A. Michiel) mentions a St. Jerome by Jan van Eyck in the house of Antonio Pasqualino at Venice in the third decade of the sixteenth century, which was very probably the same picture.

DETROIT INSTITUTE OF ARTS.

ROBERT CAMPIN (*Maître de Flémalle),* B. about 1385, active in Tournai 1406-44.

ROGER VAN DER WEYDEN, B. 1399/1400—D. 1464.

The story of these two painters is so intimately connected, at least in the light of modern scholarship, that it seems advisable to treat them together.

The general supposition has been that Roger was apprenticed to Robert Campin of Tournai, a contemporary of Jan van Eyck and a painter of whom little is known save that he may have been born in 1385 and appears in the town records of Tournai between the years 1406 and 1444. The evidence for this, however, is not conclusive since a document found in Tournai mentions a certain *Rogelet de la Pasture* as commencing his apprenticeship in the studio of Campin in 1427 while in another document it is recorded that in 1426 the city council of Tournai twice made a present of wine to *maître Roger.* It is inconceivable that *maître Roger,* who by 1427 was married and the father of a son, could have been the *Rogelet* who began his studies in that year with Campin. Friedländer plausibly suggests that the latter may have been another member of the same family, perhaps a nephew.

If these two documents do not refer to one and the same person, the old theory which identified Robert Campin with the so-called *Maître de Flémalle* (the name derived from panels of an altarpiece in the Frankfort Museum supposedly from the Abbey or Château of Flémalle), who was stylistically a predecessor of Roger, becomes invalid. Émile Renders, the latest to treat the Flémalle-Campin-Roger problem, goes so far as to deny the existence of the *Maître de Flémalle,* ascribing all works hitherto under this attribution to Roger van der Weyden. Friedländer partially concurs in this opinion assigning many of the pictures formerly under the name of Flémalle to the early period of Roger's artistic career (1425-45). Alan Burroughs, by means of a comparative study of radiographs, shows that among works assigned to Campin and Roger two distinct hands exist.

Soon after 1432 and certainly before 1435, Roger went to live in Brussels where he worked for the remainder of his life. He was made official painter of the city in 1436. His work, notable for its power to express intense human drama, profoundly influenced the painters of his epoch, not only in Flanders but also in Italy, where he traveled in 1450, Germany and France. Roger's style stemmed, as did Campin's, from Jan van Eyck. He was the founder and principal ornament of the school of Brussels.

ROBERT CAMPIN.

3. PORTRAIT OF A PRINCESS OF THE HOUSE OF SAVOY.

Oil on panel, 19½ x 14.
Painted about 1420-30.
Lit.: F. II, no. 57.

It is supposed that this is a portrait of Marie of Savoy who married Filippo Maria Visconti, Duke of Milan, in 1427 and upon his death in 1447 became a nun.

DUMBARTON OAKS COLLECTION, WASHINGTON.

4. HEAD OF CHRIST AND THE VIRGIN.

Oil on panel, 12 x 17.
Painted about 1430-35.
Lit.: J. II, no. 332, repr.; F. II, no. 56, pl. XLVIII.

Valentiner, in the Catalogue of the Johnson Collection, rightly indicates that these heads, representing the style of Robert Campin, have served as prototypes for numerous busts of Christ and the Virgin by the Bouts school, Gerard David and Quentin Massys. Notable examples of this are to be observed in nos. 330 and 331 in the Johnson Collection, the *Bust of Christ,* attributed to Gerard David, and *Virgin and Child,* one of a series of roundels attributed to Campin or his school.

JOHN G. JOHNSON COLLECTION.

5. VIRGIN AND CHILD WITH THE CRESCENT.

Oil on panel, 18¼ x 14½.
Painted about 1430 or possibly after 1438.
Lit.: *Cinq siècles d'art flamand,* Brussels, 1935, vol. I, no. 13; Charles de Tolnay, *Le Maître de Flémalle et les frères van Eyck,* Brussels, 1939, p. 16.

Possessing great charm and originality of composition, this work is thought by Friedländer to come very close to Roger van der Weyden. The attribution to Campin is by Charles de Tolnay who speaks of the picture as follows: *"The Virgin with the Crescent* in the G. Müller Collection at Brussels is a picture which, until now, has been falsely ascribed to a contemporary of Roger van der Weyden but which, in reality, is a masterpiece of the last period of Robert Campin. Judging from its style, it must have been executed after 1438 (the date of the *Retable of Werl)* and presents, once again, that fusion of the divine and the terrestrial, which is characteristic of the painter but, in this case,

expressed more fully even than in the *Virgin of Aix*". The picture may be compared with the Virgin attributed to Robert Campin in the Kaiser Friedrich-Museum, Berlin, no. 1835. A free version of the present picture is in the Tobias Christ Collection, Basle.

GASTON MÜLLER, BRUSSELS.

ROGER VAN DER WEYDEN.

6. CRUCIFIXION.

7. VIRGIN AND ST. JOHN.

Oil on panel, 71 x 36 5/16 each.
Painted about 1445.
Lit.: J. II, nos. 334, 335, both repr.; F. II, no. 15, pl. XII, XIII.

These two magnificent works are truly representative of Roger's power to characterize drama. Fry has analyzed this trait aptly in the following:

" . . . with van der Weyden, composition is again a definite mode of expression. His great masterpiece in this respect is the *Deposition* at the Escorial where a single, long-drawn, rhythmic phrase binds together the whole group of figures which surround the dead Christ. To illustrate this point I have chosen this *Crucifixion* from the Johnson Collection in Philadelphia. It is a very original design, a genuine discovery of how to express a poignantly dramatic idea by the disposition of the main masses and by linear rhythm in which the figures are described."

The two panels are universally accepted not only as works by Roger but among his most distinguished. The pictures are usually described as the central and left wing of a triptych or, according to Fierens-Gevaert, "the reverse sides of the wings of an altarpiece". This statement is based upon what the author conceives to be the "almost monochrome" character of the color. Quite the contrary is true, however.

The panels, with their flaming backgrounds, their shadings of whites, suggest, even in their present obscured state, a wide, albeit closely adjusted, range of color. The idea of a diptych, thus suggested by Fierens-Gevaert fits with the composition of both panels and with the fact that a third panel to a possible triptych is not known. If we consider the artist's choice of color in a minor key to enhance dramatic effect, the *Crucifixion* and the *Virgin and St. John* may well be considered as a complete work without reference to other known or lost paintings.

JOHN G. JOHNSON COLLECTION.

8. PORTRAIT OF M. BROERS.

Oil on panel (transposed on canvas), 4⅜ x 4.

Lit.: Dr. C. Le Maire *"Vers l'identification d'un portrait executé par Roger van der Weyden", Bull. de la Société Royale d'Archéologie de Bruxelles,* July, 1935, pp. 107-112.

A portrait, which has remained in the possession of the family, of M. Broers alias Bacx, donor of the *Deposition* by Roger van der Weyden in the Escorial.

MESDEMOISELLES LE MAIRE-BROERS, BRUSSELS.

9. ST. JEROME AND THE LION.

Oil on panel, 12 x 10.

Lit.: F. XIV, p. 88.

Friedländer, in a communication to the owner, accepts this picture "as a work by Roger van der Weyden of the finest quality, especially when one contemplates the head of the Saint and the folds of his garment. The same composition, with some variations, is to be found on the exterior side of the Sforza triptych in the Brussels Museum. But this triptych is probably only a work from the workshop of Roger."

ARNOLD SELIGMANN, REY AND COMPANY, NEW YORK.

DIRK BOUTS, B. c. 1420—D. 1475.

Dirk, or Thierry as he is called, was born in Haarlem. Apparently he worked in the atelier of Roger van der Weyden between 1440 and 1445. After marrying in Louvain in 1447 or 1448 he returned to Haarlem for a period of about ten years. In 1457 he again removed to Louvain where he spent the remainder of his life. While the influence of Roger is obvious in his work, Dirk Bouts enriched Flemish painting with the traditional Dutch love of nature. In addition to his prominence in the Flemish school, Bouts is also to be regarded as the founder of the Dutch school of painting.

10. MOSES BEFORE THE BURNING BUSH.

Oil on panel, 17⅛ x 13⅛.

Lit.: J. II, no. 339, repr.; F. III, no. 13, pl. XX.

By Dirk Bouts, this important work furnishes an excellent example of the method, so well known, of showing the continuous episodes of a story in the same picture. The allusion here is described in *Exodus,* III, 2-5:

3. "Now Moses was keeping the flock of Jethro his father-in-law, the priest of Midian: and he led the flock to the back of the wilderness,

and came to the mountain of God, unto Horeb. 2. And the angel of Jehovah appeared unto him in a flame of fire out of the midst of a bush and he looked, and, behold, the bush burned with fire, and the bush was not consumed. 3. And Moses said, I will turn aside now, and see this great sight, why the bush is not burnt. 4. And when Jehovah saw that he turned aside to see, God called unto him out of the midst of the bush and said, Moses, Moses. And he said, Here am I. 5. And he said, Draw not nigh hither: put off they shoes from off thy feet, for the place whereon thou standest is holy ground."

The picture, thus accurately described, was exhibited at Manchester, England, in 1857, as a work by Jan van Eyck. It was subsequently shown at the Royal Academy and at the Burlington Fine Arts Club in 1892 under its present attribution.

JOHN G. JOHNSON COLLECTION.

11. HEAD OF CHRIST.

Oil on panel, 14½ x 10½.

Friedländer, in a communication to the owner, accepts this picture as an authentic work of the master.

ARNOLD SELIGMANN, REY AND COMPANY, NEW YORK.

12. ST. CHRISTOPHER.

Oil on panel, 10⅝ x 7½.

Lit.: J. II, no. 342, repr.; F. III, no. 97, pl. LXXX.

This work was originally thought to have been painted by Memling. More recently the attribution has been associated with Aelbrecht Bouts on the basis of the similarity of the picture to the one by the elder Bouts in the Alt Pinakothek, Munich, H. G. 78. While Conway and Valentiner concur in this belief, Friedländer feels that the performance in the Johnson picture is of superior workmanship and would, therefore, attribute it to Aelbrecht's father Dirk. Conway has called attention to the existence of a drawing in the Louvre related to this painting.

JOHN G. JOHNSON COLLECTION.

HUGO VAN DER GOES, D. 1482.

The place and date of birth of van der Goes are not known. He was elected a member of the Guild at Ghent in 1467 and was the recipient of frequent orders from the court of the Duke of Burgundy. In 1475 he retired to the monastery of Rouge-Cloître near Brussels where he continued to paint until 1481. Van der

Goes was influenced by the van Eycks and Roger van der Weyden although there is no proof that he was a direct pupil of these masters. His later works are characterized by attention to movement and the use of chiaroscuro to give depth and reality to his compositions. Because of these innovations and also his distinguished color and draftsmanship Hugo van der Goes stands as one of the principal masters of fifteenth century Flemish painting.

13. HOLY FAMILY.

Oil on panel, 12⅘ x 15⅖.

Lit.: Brussels Museum, no. 544; F. IV, no. 2.

Friedländer attributes this to Hugo van der Goes and assigns it to the early period of the master.

MUSÉES ROYAUX, BRUSSELS.

14. PORTRAIT OF A DONOR AND ST. JOHN.

Oil on panel, 12¼ x 8¾.

Lit.: Walters Art Gallery, *Handbook of the Collection,* 1936, p. 134, repr.; F. IV, no. 18, pl. XXIX.

The spiritual idealization of the St. John contrasts with the forceful characterization to be observed in the Donor, which is doubtless a faithful portrait from life. The picture was probably the right wing of a triptych. The present state of the picture reveals the hands of the Donor and evidence of a chain about his neck—probably the Order of the Golden Fleece.

WALTERS ART GALLERY, BALTIMORE.

15. VIRGIN AND CHILD.

Oil on panel, 12⅛ x 9½.

Lit.: J. II, no. 336, repr.; F. IV, no. I, pl. I.

There has been considerable discussion as to the identity of the artist of this picture. Waagen originally suggested a little known painter, Gerhardt van der Meere, of whom no authenticated works are known. The panel appears in the Johnson Catalogue as from the hand of Roger whose influence is certainly apparent. The present attribution is that of Friedländer who considers the picture to be an early work of Hugo van der Goes.

JOHN G. JOHNSON COLLECTION.

BRUGES MASTER, active about 1460.

16. THE ANNUNCIATION.
Oil on panel, 17½ x 14½.
Painted about 1460.
Lit.: *Cat. of . . . Pictures . . . by Old Masters . . . Collection of Mortimer L. Schiff,* sold London, June 24, 1938, no. 68.

The picture was formerly in the collection of the Prince of Hohenzollern-Sigmaringen, no. 25. Exhibited at the Alt Pinakothek, Munich, 1928.

ALDUS C. HIGGINS, WORCESTER.

SIMON MARMION, B. c. 1425—D. 1489.

Simon Marmion was born at Amiens or Valenciennes about 1425. His father, Jean Marmion, was a painter of Amiens. Between 1449 and 1454 he was evidently engaged as a gilder and polychromist in Amiens and during the latter year is known to have completed a figure of Christ for the Hôtel de Ville of that city. He then went to Lille and in 1455 finished a large retable, consisting of twelve panels, representing the story of St. Bertin, the patron of the Abbey of St. Omer. This series, now lost, seems to have been the artist's principal work. Marmion appears to have worked in Valenciennes after 1460, although he is listed in 1468, along with his brother, as a member of the Guild of Tournai. In addition to painting religious pictures he was a miniaturist of great ability and possibly designed cartoons for tapestries.

17. PIETÀ.
Tempera on parchment, 4½ x 3½.
Lit.: J. II, no. 343, repr.; *Exposition d'art flamand,* Antwerp, 1930, vol. IV, no. 14.

This small fragment, taken doubtlessly from a manuscript or Book of Hours, is entered by Valentiner in the Johnson Catalogue as possibly by Aelbrecht Bouts. It was exhibited at Antwerp in 1930 as a work from the studio of Simon Marmion.

JOHN G. JOHNSON COLLECTION.

18. ST. JEROME.
Oil on panel, 25 x 18½.
Painted about 1460.
Lit.: F., *Jahrbuch für Kunstwissenschaft,* 1923, p. 169, pl. 76.

This wing of a diptych first appeared in the Bruges Exhibition of 1902 as a work of Roger van der Weyden. It was subsequently attributed to Robert Campin and then to its present author by Friedländer. Weale

first suggested that the picture represented St. Jerome and the Canon Jerome Busleyden, known as the founder of the *Collegium Bursleidarum* at the University of Louvain. Such identification was doubtless made because of the motto *Placet* which appears over the shield and the letters *J B*. It has been noted that the Canon Busleyden's dates (about 1470-1517) would necessarily place this in the neighborhood of 1510, a date much too late for the painting.

The picture appears in the exhibition in its restored state. The present short beard of St. Jerome was found to have been repainted and lengthened. Other modifications, due to repainting, involved the drawing of the right hand of the Canon and the color of the left sleeve of St. Jerome. In the latter case the original fur lining was found intact beneath a heavy red pigment intended to match the material of the robe.

JOHN G. JOHNSON COLLECTION, inventory no. 1329.

19. CRUCIFIXION.

Oil on panel, 35½ x 37⅞.
Painted about 1470-75.
Lit.: J. II, no. 318, repr.; F., *Jahrbuch für Kunstwissenschaft,* 1923, p. 168, pl. 72.

Possessing powerful qualities of characterization, especially in the dramatization of sorrow, and admirably solving problems of formal balance, this panel has all the dignity of a work by a great master. With a history dating back to the Abbey of St. Bertin in St. Omer, France, the picture was originally associated with the name of Memling and then with Dirk Bouts. Valentiner, in volume II of the Johnson Catalogue, has suggested the name of Justus van Ghent and called attention to the attribution made by Hulin de Loo to Simon Marmion. This designation, in which Friedländer concurs, is necessarily based upon only scant knowledge of a very rare artist.

JOHN G. JOHNSON COLLECTION.

HANS MEMLING, B. c. 1430—D. 1474.

Hans Memling, or Memlinc, was born a short distance from Mainz in a village recorded as *Memelingen*. It is probable that he started his early studies in the town of his birth. Later he may have studied under Stephen Lochner in Cologne. There exists some reason to believe that Memling was also a pupil of Roger van der Weyden and ultimately came under the influence of Simon Marmion at Valenciennes.

Memling's name is not included among the group of painters and sculptors invited to come to Bruges in 1468 to prepare decorations for celebrations attending the wedding of Charles the Bold and Margaret of York. It is assumed, however, that he established himself in Bruges during that year.

The production of this artist is of the greatest importance in the history of Flemish painting. His religious works are possessed of a serene dignity which bespeaks an individual of deep religious feeling. Their execution, as well as that of the numerous portraits by Memling, reveals a rare combination of mastery of color, draftsmanship and monumental organization.

20. PORTRAIT OF A MAN HOLDING A CARNATION.

Oil on panel, 15 x 10¾.

Painted about 1467-72.

Lit.: F. VI, no. 83; M. Conway, *The Van Eycks and their Followers,* 1921, p. 238.

The picture was exhibited in the *Exposition des primitifs français,* The Louvre, 1904, no. 59, as "School of the Loire".

J. P. MORGAN, NEW YORK.

21. MARTYRDOM OF ST. SEBASTIAN.

Oil on panel, 25 x 26.

Painted about 1470.

Lit.: Brussels Museum, no. 291; F. VI, no. 45.

The picture was probably painted for the Guild of Archers in Bruges. The same subject was painted about 1490 by Memling in one of the wings of the *Triptych of the Resurrection* in the Louvre.

MUSÉES ROYAUX, BRUSSELS.

22. CHRIST CROWNED WITH THORNS.

Oil on panel, 21 x 13.

Painted about 1480.

Lit.: J. III, no. 1176A, repr.; F. VI, no. 40.

This exceptionally well preserved example of Memling's art once formed part of a diptych, the right panel of which (in the collection of Eugen Waniek, Vienna, 1932) represents the Virgin. Both are contemplative in mood, modeled with extreme precision and solidity. The monumental quality to be observed in our picture is consistent with the conception of Christ as the *Man of Sorrows.* Friedländer has noted a copy of the Johnson picture in the Cremer Collection at Dortmund. This has a landscape background.

JOHN G. JOHNSON COLLECTION.

23. HALF FIGURE OF THE VIRGIN.

Oil on panel, 10¾ x 9.
Painted about 1490.
Lit.: J. II, no. 324, repr.; F. VI, no. 27.

This fragment of a full-length figure of the Virgin of the Annunciation was first associated with Memling by Friedländer who in 1911 identified it with the Memling *Annunciation* in the Radziwill Collection in Berlin. The fact that the picture is somewhat lacking in the usual high polish of the master's detail is largely due to condition. It is probable that the balance of the panel, from which this head was saved, may have been discarded owing to imperfect state of preservation. Infra-red photographs reveal clearly the artist's preliminary drawing in the neckline of the Virgin's robe and his modifications in the length of the index and second fingers, both of which have been shortened.

JOHN G. JOHNSON COLLECTION.

24. VIRGIN AND CHILD.

Oil on panel, 13⅛ x 9⅜.
Lit.: Cleveland Museum of Art, *Bulletin,* 1934, pp. 139-144.

CLEVELAND MUSEUM OF ART.

FOLLOWER OF HANS MEMLING.

25. THE INVESTITURE OF ST. ILDEFONSO.

Oil on panel, 71½ x 35.
Lit.: F. VI, no. 105; *Repertorium für Kunstwissenschaft,* vol. 46, p. 38; C. R. Post, *A History of Spanish Painting,* vol. IV, pp. 415-416.

This picture, which was exhibited at Bruges in 1902, originally formed the central portion of an altar-piece of which the two wings, representing *Saints Isidor* and *Leander,* are in the Museum at Valladolid. Friedländer suggests that this is the work of a pupil of Memling active in Spain. The picture was formerly in the possession of various branches of the Bourbon family in Spain and later in the E. Pacully Collection, Nice, sold in Paris in 1903, no. 26 of the catalogue.

ALDUS C. HIGGINS, WORCESTER.

THE MASTER OF THE ST. URSULA LEGEND, active in Bruges, 1470-90.

This master, who still remains anonymous, was a contemporary of Hans Memling. His works have been recognized and gathered together by Friedländer around the artist's principal painting, *The Legend of St. Ursula,* in the Convent of the Black Sisters in Bruges. His paintings reflect some affinity with the earlier style of the miniature painters in the meticulous handling of details, mostly architectural, with which he encompasses the action of his pictures. Among the portraits ascribed to him, the one listed below agrees quite comfortably with our knowledge of the painter from the Bruges picture. This is especially to be observed in the treatment of the hands, which exist in terms of rounded, simplified forms.

26. PORTRAIT OF A DONOR.

Oil on panel, 15¾ x 11½.

Painted about 1486.

Lit.: J. II, no. 327, repr.; F. VI, no. 134, pl. LVI.

The suggestion has been made that this work is the right wing of a diptych. It would seem more reasonable to consider it the right wing of triptych of which the left wing might have represented the donor's wife, the central panel conceivably being the Nativity.

JOHN G. JOHNSON COLLECTION.

27. VIRGIN AND CHILD WITH ANGELS.

Oil on panel, 20⅜ x 12¾.

Lit.: F. VI, no. 121b.; *Burlington Magazine,* May 1927, p. 247.

Formerly in the Yandolo, Brousse, and Lazzoroni Collections.

WORCESTER ART MUSEUM.

THE MASTER OF THE ST. LUCIA LEGEND, active 1470-90.

A comparatively rare painter of considerable charm who was active in Bruges between 1470 and 1490. Friedländer was the first to recognize an individual hand in the picture representing the *Legend of St. Lucia* in the church of St. Jacques at Bruges, a work dated 1480. He identified the artist's style as one given to the decoration of foregrounds with plants and leaves, and landscape backgrounds arranged in the orderly fashion of a garden. The painter possessed a good understanding of architecture, which always deals with buildings in Bruges, notably the belfry tower of Notre Dame. He shows a fondness for slender, aristocratic figures with long, thin hair descending in easy ripples.

Arms are bent at right angles and fingers are turned at the ends. Color is fresh and drapery is handled with a plastic sense rather than with purely linear indication. Among other pictures by this master may be mentioned the *Virgin and Eleven Saints* in the Brussels Museum, a *St. Catharine* in the Museum at Pisa, the *Madonna in the Rose Garden* in the Detroit Institute of Arts and a triptych, *Pietà,* in the Minneapolis Institute of Arts. The Master of the Lucia Legend stems from the workshop of Memling and Gerard David.

28. ST. CATHARINE.

Oil on panel, 26 x 10.
Painted about 1480.
Lit.: J. II, no. 326, repr.; F. VI, no. 157, pl. LXVI.

JOHN G. JOHNSON COLLECTION.

AELBRECHT BOUTS, B. c. 1460—D. 1548.

Aelbrecht, the second son and pupil of Dirk Bouts, was born and died in Louvain. Today he is generally identified as the former *Master of the Assumption of the Virgin.* The artist's work reflects strong influences of his more talented father and in pictures such as the *Nativity* of the Antwerp Museum we see something of the manner of Hugo van der Goes.

29. THE HOLY KINSHIP.

Oil on panel, 28¼ x 22½.
Painted about 1520.

The painting is recognized by Friedländer as a work of Aelbrecht Bouts.

DURLACHER BROTHERS, NEW YORK.

30. CHRIST CROWNED WITH THORNS.

Tempera on panel, 14⅛ x 10¼.
Lit.: *Trésor d'art flamand,* Antwerp, 1930, vol. I, p. 99, no. 24.

BARON COPPÉE, BRUSSELS.

31. VIRGIN AND CHILD WITH AN ANGEL.

Oil on panel, 15½ x 11.
Lit.: Worcester Art Museum, *Catalogue of Paintings,* 1922, repr., p. 28; F. III, no. 64, pl. LVI.

Friedländer calls this a fairly late work by the master.

WORCESTER ART MUSEUM.

GERARD DAVID, B. c. 1460—D. 1523.

David was born, possibly at Oudewater in Holland, about 1460 and died in Bruges. He probably studied first in Haarlem where he was influenced by Aelbert Ouwater and Geertgen Tot Sint Jans. After 1483 he worked in Bruges and there followed the style of Hans Memling. David was elected a member of the Antwerp Guild in 1515. He is unquestionably one of the leaders of Flemish painting toward the end of the fifteenth century.

32. PIETÀ.

Oil on panel, 34 x 24½.

Painted about 1492.

Lit.: J. II, no. 328, repr.; F. VI, no. 163, pl. LXX.

This important work by Gerard David was early recognized by von Bodenhausen[1] as the central panel of a triptych, the wings of which now form part of the Philip Lehman Collection, New York. The subjects of the wings are: *Road to Calvary* and the *Resurrection*. The connection of these pictures has generally been accepted with one notable exception,[2] where some doubt is expressed. It has been pointed out that, despite the similarity in size, the continuation of the clouds in the sky and the landscape are not at all harmonious.

From close photographic comparisons, the connection, so far as clouds are concerned, is perfectly clear. The sky in all three panels is composed of blue and gray-blue clouds. The movement is in long, horizontal, windblown streaks. These extend across the central panel with identically billowing puffs to the left of the Cross, and are found extending into the wings. The agreement of details in the landscape of the right portion of the central panel with those in the right wing are remarkably close. Recent cleaning of the Johnson panel has revealed that the vertical rock forms at the left (which have been allowed to remain) are not original and were probably added after the triptych was dismembered. If this fact is borne in mind, the landscape of the left panel will be seen to agree perfectly with that of the central portion.

It is equally difficult to agree with those who see in the Johnson *Pietà* a picture of composite workmanship. Although it has always been clear that the figures and landscape are by David, the picture in its present brilliant state suggests nothing of the school work in any of its details.

The composition of the *Pietà* which, with minor variations, is found in the work of Roger, Bouts and Memling, is to be observed in the small panel attributed to Isenbrandt, no. 83 in this exhibition.

JOHN G. JOHNSON COLLECTION.

1. *Gerard David und seine Schule,* 1905, pp. 116-7, pl. 13.
2. Robert Lehman, *The Philip Lehman Collection,* 1928, text for pl. LXXXVII.

33. VIRGIN ENTHRONED.

Oil on panel, 37½ x 25⅛.
Painted about 1495.
Lit.: J. II, no. 329, repr.; F. VI, no. 165b.

Formerly attributed to Memling, this picture dates from David's second period (1490-95) or that following his arrival in Bruges. Attention has been called to the close resemblance of this picture to the school work of the same subject in the Darmstadt Museum, for which it may have served as the original. It has likewise been mentioned that our picture is closely related to the earlier *Sedano Triptych of the Madonna* in the Louvre, in which the composition is reversed.

It is interesting to note that the Madonna sits before a background of Italian brocade and that an Oriental rug occupies the foreground. In Italian art these familiar adjuncts usually furnish the entire *mise-en-scène* of the religious figures represented and focus attention upon them. In Flemish art the early introduction of landscape views, in sections of backgrounds, foreshadows the early interest of northern painters in the beauty of the living world.

JOHN G. JOHNSON COLLECTION.

34. VIRGIN AND CHILD.

Oil on panel, 13⅘ x 11.
Painted about 1510.
Lit.: Brussels Museum, no. 666; F. VI, no. 206a.

Known also by the title *La Vierge à la Soupe au Lait,* this picture is, according to Friedländer, a repetition of a painting of the same subject by David in the von Pannwitz Collection in Heemstede. In the latter picture a cherry branch painted at some later date covers the wooden spoon, which the Christ Child holds in the present painting as well as in the other versions of the same subject.

MUSÉES ROYAUX, BRUSSELS.

35. PORTRAIT OF A MAN.

Oil on panel, 6¼ x 5¼.
Lit.: *Catalogue of the Exhibition of Flemish Art,* Vienna, 1930; L. Baldass, *Burlington Magazine, supplement,* Dec. 1937, pl. XIV.

Baldass attributes this portrait to Gerard David. It is probably that of the French representative to the Netherlands.

K. WALTER BACHSTITZ, THE HAGUE.

JEROME BOSCH, B. 1450/62—D. 1516.

Jerome Bosch, also called Hieronymus Bosch or van Aeken, was born at Hertogenbosch (Bois-le-Duc) possibly as early as 1450, and some think not before 1462. That he enjoyed renown in the sixteenth and seventeenth centuries is shown by citations of Vasari (1550), van Waernewyck (1566), van Mander (1604) and Sanderus (1641 and 1669). The painter's reputation in Spain was enormous as is testified by the works of importance still to be found there.

The artist was apparently occupied for a time (1494) with cartoons for windows in a chapel of the Cathedral of Bois-le-Duc. From 1494 until 1502 he worked almost entirely upon the decorations there. It is possible that he then made a trip to Spain.

The master's early works treat religious subject matter in the traditional manner. In his later pictures such subjects as the *Temptation of St. Anthony* are staged in the fantasy of a "bad-dream world" inhabited with infernal monsters. These are the invention of a vividly realistic and fertile imagination. One senses in them a psychological penetration into the basic human emotions. The artist's influence on his contemporaries was great, as his numerous imitators bear witness. Bosch, and later Bruegel, laid the foundations of genre painting.

TRIPTYCH.

36. ADORATION OF THE MAGI (central panel).

Oil on panel, 27½ x 21¼.
Painted before 1500.

KLEINBERGER GALLERIES, NEW YORK.

37. ADORATION OF THE SHEPHERDS (left wing).

38. ARRIVAL OF THE MAGI (right wing).

Oil on panel, 13 x 8½ each.
Painted before 1500.
Lit.: F. V, no. 70, pl. XLVIII.

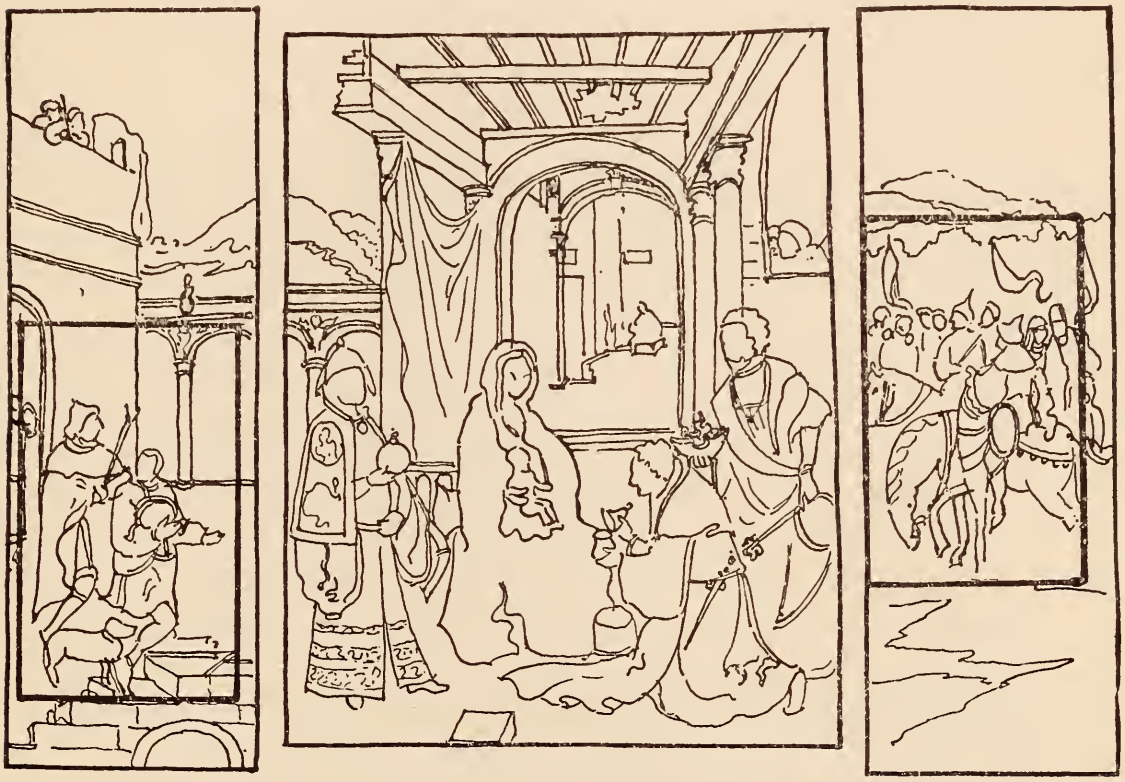
JOHN G. JOHNSON COLLECTION, inventory nos. 1275, 1276.

The three pictures listed above are assembled for the first time since their rediscovery in recent times. The *Adoration of the Magi* came into the possession of the present owner in 1929 and confirmed Friedländer's prior suspicion that the Johnson panels had formed two wings of a lost

Adoration by Bosch. The entire composition had previously been cited by this scholar in the form of a copy owned in the collection of the Marquis Casa Torres of Madrid.

The wings of the copy, as well as the *Adoration of the Magi* here included, have greater height than the Johnson panels. These show evidence of having been reduced which explains the discrepancy in size (see diagram below).

The absence of Bosch's penetrating characterization has doubtless prompted the thought that these are early works.



39. ADORATION OF THE MAGI.

Oil on panel, 29 x 21½.
Painted before 1500.
Lit.: F. V, no. 67, pl. XLIV.

The subject of the Epiphany was repeated at least three times by Bosch. Two other known examples are: the one in the Prado (of which no. 354 in the Johnson Collection is an old copy) and the one in The Metropolitan Museum of Art, B65—1.

JOHN G. JOHNSON COLLECTION, inventory no. 1321.

40. GARDEN OF PARADISE.

Oil on panel, $10\frac{5}{8}$ x $15\frac{15}{16}$.
Painted before 1500.
Lit.: Art Institute of Chicago, *Bulletin,* vol. 31, no. 4; *Jeroen Bosch-Tentoonstellung,* Rotterdam, 1936, no. 49.

Friedländer attributes the picture to Bosch and "knows no other similar composition".

ART INSTITUTE OF CHICAGO.

41. MOCKING OF CHRIST.

Oil on panel, 20 x 21.
Painted after 1500.
Lit.: J. II, no. 352, repr.; F. V, no. 78, pl. LII.

This powerful painting by Bosch is not only a true work of the master's art but an excellent example of the new perception which Bosch introduced into painting. Here is depicted blind hatred, which impels the tormentors of Christ and gives to their countenances the appearance of devils.

Recent examination and work on the painting indicate that the picture originally may have known another format, a vertical rectangle rather than the present square. The composition, almost equally divided into three horizontal bands, combined with the fact that the foreground figures seem cut off too abruptly, would suggest this. The possibility is at least made conceivable by the fact that the painted surface along the lower side extends to the extreme edge of the picture. In its present state the panel has been widened by $\frac{3}{32}$ of an inch along a line continuing the old central column shown in all previously published reproductions. It was found that the panel had been separated along this line and planed down to effect a smooth gluing surface. The figures along the cleavage, consequently, failed to register properly. Some of this damage was covered by the addition of the third column now removed.

JOHN G. JOHNSON COLLECTION.

42. CALVARY.

Oil on panel, $27\frac{1}{2}$ x $23\frac{1}{4}$.
Lit.: *Jeroen Bosch-Tentoonstellung,* Rotterdam, 1936, no. 49a.

FRANCHOMME COLLECTION, BRUSSELS.

QUENTIN MASSYS, B. 1466—D. 1530.

Massys was born in Louvain and died in Antwerp. Elected a member of the Antwerp Guild in 1491, the artist was a painter of religious and genre subjects and the designer of cartoons for tapestries. His early work was doubtless done in Louvain, whence he moved to Antwerp. It is also quite possible that he spent some time in Italy. One can recognize in Massys' religious subjects the influence of Roger van der Weyden and of Dirk Bouts. His landscapes relate him to the art of Joachim Patinir. The artist is considered one of the leaders of Flemish painting in the early part of the sixteenth century.

43. MARIA EGYPTIACA.

44. MARY MAGDALENE.

Oil on panel, 12 x 8 each.
Lit.: J. II, nos. 366, 367, both repr.; F. VII, no. 7.

These two wings of a triptych first appeared in the Exhibition at Bruges in 1902. They were ascribed by Hulin de Loo to the school of Quentin Massys and by Friedländer to the master himself. Despite mistreatment they are prime works of great dignity. The *Magdalene* is to be compared with the picture by Massys in the Musée Mayer van den Bergh at Antwerp.

JOHN G. JOHNSON COLLECTION.

45. THE FOOL.

Oil on panel, 23½ x 18½.
Painted about 1510.

The inscription, *Mondeken toe,* which appears on the painting is an old Flemish proverb meaning "Shut your mouth". The word *Mot* painted in a different color and script was apparently added at a later time. *The Fool* seems to be a satire on the gossiping world and bears marked traces of the influence of Jerome Bosch. A drawing by Verveek closely allied in spirit with this picture is owned by the Ashmolean Museum in Oxford.

JULIUS S. HELD, NEW YORK.

46. REST ON THE FLIGHT INTO EGYPT.

Oil on panel, 32½ x 31.
Painted about 1512.
Lit.: F. VII, no. 4a, pl. XI; F. XIV, p. 108; F. Winkler, *Pantheon,* vol. VI, p. 345.

This panel originally formed part of a large polyptych commissioned about 1512 by the Convent of Madre de Deus in Lisbon. The subject of the altar-piece was probably the *Seven Sorrows of the Virgin.* The central panel, representing the *Mater Dolorosa,* together with five others, is in the National Museum at Lisbon.

WORCESTER ART MUSEUM.

47. PORTRAIT OF A MAN.
Oil on panel, 18½ x 13¾.
Painted between 1510 and 1520.
Lit.: F. VII, no. 121.
SCHAEFFER GALLERIES, NEW YORK.

THE MASTER WITH THE EMBROIDERED FOLIAGE, working in 1500.

An anonymous master who doubtless worked in Brussels in the neighborhood of 1500. His works have been identified and assembled by Friedländer under the above mentioned appellation, which derives from the artist's love for large areas of rich foliage which, in treatment, resemble the embossing of embroidery. Artistically our painter seems related to Roger van der Weyden. This is especially to be noted in the handling of figures.

48. VIRGIN AND CHILD WITH ANGELS.
Panel transposed to canvas, 40½ x 29½.
Painted about 1490-1500.
Lit.: F. IV, no. 84b; *Cinq siècles d'art flamand,* Brussels, 1935, no. 62, repr. pl. XXXI.

Friedländer mentions three other versions of this work. One of these (ex-Oppenheimer Collection[1]) shows the Virgin and Child in similar pose but sitting in a landscape quite different from the one in the present picture. The brocade background and the angels are also missing. Another version is no. 225 in the Museum at Lille, France. The picture should also be compared with the Johnson picture, no. 49, by the same hand.

MME. VAN GELDER, BRUSSELS.

49. VIRGIN AND CHILD.
Oil on panel, 31 x 33.
Painted about 1490-1500.
Lit.: F. IV, no. 85, pl. LXIV.
JOHN G. JOHNSON COLLECTION, inventory no. 2518.

1. See F. IV, pl. LXIII.

BRUGES MASTER, active about 1515.

50. SCENES FROM THE LIFE OF CHRIST.

Tempera on vellum, sixty-four miniatures, $2\frac{3}{4} \times 2\frac{3}{32}$ each.
Painted about 1515.
Lit.: *Catalogue . . . Collection de Charles Stein,* Paris, 1886, no. 241, repr.; A. Darcel, *Gazette des Beaux-Arts,* vol. XXXIII, 1886, p. 132; F. Winkler, *Die flämische Buchmalerei des XV und XVI Jahrhunderts,* 1925, p. 140, repr.; C. de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States and Canada,* 1935, vol. I, p. 809, no. 324.

Painted in Bruges in the neighborhood of 1515, this series of sixty-four miniatures is the work of an artist following in the tradition of Memling.[1] The scenes depict the life of Christ beginning with the meeting of Joachim and Anna at the Golden Gate and concluding with the Last Judgment and Resurrection.

WALTERS ART GALLERY, BALTIMORE.

BERNARD VAN ORLEY, B. c. 1495—D. 1542.

Van Orley, or d'Orley, was born in Brussels about 1495 and died there on the sixth of January, 1542. It is thought that the artist was the pupil of his father, one Valentin van Orley (1466-1532). It has been supposed that Bernard went to Italy in 1509 where he may have had direct dealings with Raphael on one or two occasions. Others believe that the painter's knowledge of Italian art was acquired in Brussels from Raphael cartoons which were sent to be woven in the atelier of Pieter van Aelst.

In 1518 van Orley was made court painter by Margaret of Austria. In 1520 Albrecht Dürer sojourned in Brussels and was entertained at a banquet organized by this artist. In 1521 the great German master again visited Brussels and, it is said, painted the portrait of the younger artist.

Van Orley's work consists of religious subjects and a goodly number of portraits. The latter possess solidity of form achieved through the intelligent use of Italian chiaroscuro. The religious works freely combine baroque ideas, certainly of Italian origin, with traditionally Flemish methods. In addition to painting, van Orley was a clever designer and engaged in producing cartoons for tapestries and stained glass.

1. Some of the miniatures are reproduced by Winkler among the works of Simon Bening. He attributes them to the collection of the King of Spain but is doubtless referring to the set here shown.

51. PORTRAIT OF DR. ZELLE.

Oil on panel, 15⅗ x 12⅗.

Signed and dated in the top border of the tapestry, BERNARDUS D'ORLEII. FACIEBAT. BRUXEL. MDXIX. AETAT. 28.

Painted in 1519.

Lit.: Brussels Museum, no 334; F. VIII, no. 144.

Dr. Zelle was van Orley's neighbor and good friend, as symbolized by the pairs of clasped hands represented in the embroidered cloth behind the figure.

MUSÉES ROYAUX, BRUSSELS.

52. ADORATION OF THE MAGI.

Oil on panel, 12¾ x 17⅜.

Painted about 1522.

Lit.: J. II, no. 400, repr.; F. VIII, no. 105.

Attributed by Valentiner as an early work of the artist.

JOHN G. JOHNSON COLLECTION.

53. VIRGIN AND CHILD.

Oil on panel, 8¾ x 6¾.

Painted in 1518.

BARON GENDEBIEN, BRUSSELS.

JAN GOSSART, called MABUSE, B. c. 1472—D. 1541.

Jan Gossart was born in the small town of Maubeuge and by some is thought to have been the son of a book binder named Simon. It is not certain with whom the young painter studied although Memling has been suggested as his possible master.

Gossart is thought to have been admitted to the Guild of St. Luke at Antwerp in 1503. He then had the fortune to attract the patronage of Philip of Burgundy, bastard son of Philip the Good. Among other artists working for Philip at that time was the enigmatic Jacopo dei Barbari, an Italian master who, like Antonello, was a connecting link between the art of the north and of Italy.

In 1508 Jan Gossart formed part of a brilliant company, including Jacopo, to visit Italy in the company of Philip. He continued under Philip's patronage until the Duke died in 1524. He worked for his patron in Middleburg and Utrecht. Gossart's works include religious and mythological subjects as well as portraits of great distinction. The stamp of Italian art is everywhere apparent in the production which followed his visit to Italy.

54. PORTRAIT OF A MERCHANT.

Oil on panel, 25 x 21.
Lit.: F. VIII, no. 73.

The merchant sits at his accounts surrounded with the implements of his calling. On the index finger of the left hand is a ring bearing the initials IS. Behind are files of papers, the left one marked: *Alrehande missiven,* the other: *Alrehande minuten.* The picture was first shown at Bruges in 1902, no. 242, as the work of Marinus van Reymersvaels.

JOHN G. JOHNSON COLLECTION, inventory no. 2051.

55. VIRGIN AND CHILD.

Oil on panel, 21½ x 16⅛.
Painted about 1520.
Lit.: J. II, no. 390, repr.; F. VIII, no. 35a.

Valentiner has pointed out that this composition was copied by Hans Baldung Grien in a painting dated 1530 and now in the Germanisches Museum at Nuremberg. He has also noted a similar work, with a different background, in the Prado and a portrait in the National Gallery, London, in which the same architectural background has been used. Friedländer includes the picture in his Mabuse list as a copy.

JOHN G. JOHNSON COLLECTION.

56. PORTRAIT OF A YOUNG AUSTRIAN PRINCESS.

Oil on panel, 13¾ x 10½.
Lit.: *Flemish Art,* Burlington House, London, 1927, no. 192.

MME. HERNALSTEENS VAN DER WAARDEN, BRUSSELS.

57. PORTRAIT OF JEAN DE CARONDELET.

Tempera on panel, 23¼ x 32¼.

This is thought to be the last of the four portraits of Carondelet by Gossart. He was also painted once by Bernard van Orley and once by Jan Vermeyen. Friedländer is inclined to attribute the portrait of Carondelet in The Metropolitan Museum of Art, the head of which agrees with that of the present picture, to Jan Vermeyen.

M. VAN DER VEKEN, BRUSSELS.

JOACHIM PATINIR, B. 1485—D. 1524.

Patinir was born at Dinant and died in Antwerp. He doubtless worked in Bruges before going to Antwerp where he was a member of the Guild in 1515. While Patinir cannot be said to have introduced landscape painting, he was the first painter to devote major attention to it rather than to use it incidentally as had his predecessors. Patinir's religious subjects are frequently placed in a landscape setting which transcends in importance the religious content of the picture. In some instances the figures in these pictures were painted by others and Patinir executed only the landscape.

58. THE FLIGHT INTO EGYPT.

Oil on panel, 26 x 33.
Painted about 1500-15.
Lit.: F. XI, no. 150; L. Baldass, *Vienna Jahrbuch,* vol. 34, p. 124, repr. fig. 18.

Friedländer gives the figures to Isenbrandt, noting that they are a free copy from Dürer's woodcut in the series of the *Life of Mary* (note the monogram AD on the stone). The landscape, according to Friedländer, is in the manner of Patinir.

ROBERT T. FRANCIS, NEW YORK.

59. ASSUMPTION OF THE VIRGIN.

Oil on panel, 23 x 22.
Painted about 1519.
Lit.: J. II, no. 378, repr.; F. IX, no. 226.

Although the main subject of this panel is the Assumption, it relates in its details the principal events in the lives of Christ and the Virgin. In the middle distance, to the left, we see the cortège of the Virgin and, in the center, the cave in which she was buried. The eleven apostles and Matthias appear in the foreground—the Virgin, encircled with angels, is received above by the Trinity. The action is laid in a vast landscape. The roundels at the top represent the Nativity and the Resurrection. In *grisaille* between these appear, in order from the left, St. Matthew, the Adoration, the Ascension and St. Luke.

The arms in the foreground have been identified as those of Lucas Rehm of Augsburg who was living in Antwerp until 1520 when he went to Cologne. The motto on the ribbon ISTZ GVOT GEDS GO has been interpreted *If it goes well, it is given to God.* Valentiner assigns the figures to one of the Antwerp mannerists.

JOHN G. JOHNSON COLLECTION.

60. REST ON THE FLIGHT INTO EGYPT.

Oil on panel, 17½ x 22¾.

Painted about 1521.

Lit.: J. II, no. 377, repr.; F. IX, no. 234.

This is one of the master's most delightful and imaginative representations of holy legend. The grove of sycamore trees in which the Virgin rested, the spring which appeared to refresh the travelers, and the miraculous field of wheat which helped to deceive their pursuers, furnish elements in a vernal landscape invented by the artist. A group of soldiers and small figures in the distance suggest the massacre, and the broken column at the left, the fallen idols of Egypt. Patinir has thus related fully the theme of the Flight but has considered its main actors as secondary in importance to the landscape. Didactic though the picture is, its author apparently was mainly concerned with the color and movement of nature. Patinir thus carried painting one step further in its development. The figures in this case are entirely from the artist's own hand.

JOHN G. JOHNSON COLLECTION.

61. REST ON THE FLIGHT INTO EGYPT.

Oil on panel, 13½ x 9¼.

Lit.: *Handbook of the Minneapolis Institute of Arts,* 1926, p. 6, repr.; F. IX, no. 228.

Friedländer believes the Virgin in this picture to have been painted by another hand. The picture should be compared with the similar composition and subject in the Johnson Collection, no. 60 in this catalogue.

MINNEAPOLIS INSTITUTE OF ARTS.

MASTER OF THE ST. BARBARA LEGEND, active 1470-1500.

An anonymous painter who was working in Brussels between 1470 and 1500, this artist belongs to the second generation of Roger van der Weyden's followers. He forms the connecting link between Roger and Bernard van Orley. Hulin de Loo has suggested that our painter was possibly a pupil or imitator of Vrancke van der Stockt.

62. THE LEGEND OF ST. BARBARA.

Oil on panel, 28½ x 49.

Painted about 1475.

Lit.: F. IV, no. 57, pl. LI; F., *"Der Meister der Barbara Legende", Jahrbuch für Kunstwissenschaft,* 1924, p. 20.

This is the central panel of a triptych of which the other remaining portion, the left wing, is in the Confrérie du Saint-Sang at Bruges. A drawing for the left half of this painting is in the Pierpont Morgan Library and the drawing for the right half is in the Louvre.

JACQUES SELIGMANN AND COMPANY.

JOOS VAN CLEVE, the elder, active 1507-1540.

Joos van Cleve, the elder, lived in Antwerp between 1507 and 1540. His works were formerly designated under the name of *Master of the Death of the Virgin,* so called after the altar-piece depicting this subject in the Alt Pinakothek, Munich. His style was formed under the influence of Quentin Massys and Joachim Patinir. In 1511 he became a master in the Guild of Antwerp where he principally worked although he is thought to have spent some short time in Cologne.

63. DESCENT FROM THE CROSS.

Oil on panel, 44½ x 49¾.
Painted about 1518.
Lit.: J. II, no. 373, repr.; F. IX, no. 31.

This is one of a group of old copies of Roger van der Weyden's *Descent from the Cross* painted about 1435 for the archers of Louvain and placed in the church of Notre-Dame-Hors-les-Murs in Louvain. This picture was given by its owners to Mary of Hungary and later was presented to the King of Spain. Before it was sent, according to van Mander, a copy was made for Louvain by Michel Cocxie. This is probably one of the two copies now owned by the Prado. Other copies of Roger's celebrated work are to be found in the Kaiser Friedrich-Museum, Berlin, St. Peter's Church, Louvain, and in the Bridgewater Collection, London.

The Johnson copy was first mentioned by Waagen in 1857 and correctly attributed by him to the then *Master of the Death of the Virgin.* It has been taken over into the corpus of works attributed to Joos. Our copy is fairly close in so far as the figures are concerned but the gold background of the original has been replaced by a landscape. Additional foreground has likewise been introduced. The picture was purchased from the collection of Lord Heytesbury who also owned the Johnson van Eyck.

JOHN G. JOHNSON COLLECTION.

64. PORTRAIT OF A YOUNG MAN. (See cover)
Oil on panel, 10 x 8⅝.
Painted about 1521-24.
Lit.: J. II, no. 375, repr.; L. Baldass, *Joos van Cleve, Der Meister des Todes Maria,* 1925, p. 27, pl. no. 64.

Originally included by Friedländer in the works assembled under the designation *Master of the Death of the Virgin,* this portrait has been added to the list of works by Joos van Cleve since the master was identified by Baldass.

JOHN G. JOHNSON COLLECTION.

65. CHRIST ON THE CROSS WITH THE VIRGIN AND ST. JOHN.
Oil on panel, 31½ x 25.
Painted about 1525.
Lit.: L. Baldass, *Joos van Cleve,* 1925, pp. 25-6; F. IX, p. 130, no. XXX.
MUSEUM OF FINE ARTS, BOSTON.

66. CRUCIFIXION.
Oil on panel, 12⅜ x 10¼.
Lit.: J. II, no. 374, repr.; F. IX, no. 11a.

This small picture is associated with two other versions by the same master, one in the Naples Museum, no. 576, and the other in the Alt Pinakothek, Munich, no. 58.

JOHN G. JOHNSON COLLECTION.

67. FRANCIS I (1494-1547).
Oil on panel, 28 x 23.
Painted about 1530.
Lit.: J. III, no. 769, repr.; F. IX, no. 72, pl. XLII.

Formerly in the collection of Lucien Bonaparte (1812) and attributed in the catalogue of that collection to Holbein (engraved by Fontana) the picture next passed through the collection of the Earl of Dudley, London, under the name of Clouet. It is one of a group of seven portraits of Francis I, each varying from the other in minor details.

JOHN G. JOHNSON COLLECTION.

68. PORTRAIT OF A MAN.
Oil on panel, 32¾ x 26¼.
Lit.: *Flemish Art,* Burlington House, London, 1927, no. 254; *Trésor d'art flamand,* Antwerp, 1930, vol. I, no. 71.

This painting, together with its pendant, no. 69, is attributed to the Dutch painter Jan van Scorel by Hulin de Loo, who notes that the treatment of the hands is especially typical of van Scorel.

MME. HERNALSTEENS VAN DER WAARDEN, BRUSSELS.

69. PORTRAIT OF A WOMAN.

Oil on panel, 32¾ x 26½.
Dated 1530.
Lit.: *Flemish Art,* Burlington House, London, 1927, no. 256; *Trésor d'art flamand,* Antwerp, 1930, vol. I, no. 72.

Like the preceding picture this is attributed to van Scorel by Hulin de Loo.

MME. HERNALSTEENS VAN DER WAARDEN, BRUSSELS.

70. PORTRAIT OF A MAN.

Oil on panel, 17 x 11¾.
Lit.: Worcester Art Museum, *Catalogue of Paintings,* 1922, p. 31, repr.

The picture was formerly in the Doetsch Collection, sold at London, 1895, catalogue no. 190, under the name of Gossart.

WORCESTER ART MUSEUM.

JAN PROVOST, B. 1462—D. 1529.

Jan Provost was born at Mons. His master is not known but he apparently came under the influence of Gerard David and Quentin Massys. In 1493 he was received as a master in the Antwerp Guild but in 1494 he had become a citizen of Bruges. He then appears to have gone to Valenciennes where he enrolled as a citizen in 1498. Here, it is believed, he married his first wife, the widow of Simon Marmion. Jan Provost forms one of the links between Bruges and Antwerp in the early sixteenth century.

71. TWO WINGS OF A TRIPTYCH.

Oil on panel, 22¼ x 8 each, arched top.
Lit.: J. II, no. 355, repr.; F. IX, no. 134.

The four panels here assembled as a polyptych were formed by sawing through two wings of a triptych. The left wing represents St. Andrew with the donor and his two sons. On the rear of this panel is the Virgin painted in *grisaille.* The right wing shows St. Catharine with the donor's wife and two daughters. The reverse represents the angel of the annunciation. The picture has been previously attributed to Memling and to the school of the *Maître de Moulins.*

JOHN G. JOHNSON COLLECTION.

72. AVARICE AND DEATH.

Oil on panel, 46½ x 30¾ each.

Lit.: Musée Communal, Bruges, no. 39; F. IX, no. 133.

These two wings of an altar-piece were originally the outer sides of the panels representing a donor and St. Godelva, nos. 32 and 33 of the Bruges Museum. *Avarice* holds in his hands an inscription: *Ic, Jan Lanckaert.* Friedländer notes the similarity between these panels and the shutters of the Windsor Castle altar-piece, the *Madonna Enthroned.*

MUSÉE COMMUNAL, BRUGES.

JAN PROVOST (?)

73. PORTRAIT OF CLAUDE DE TOULONGEON AND HIS PATRON, ST. CLAUDE.

Oil on panel, 41 x 30½.

Painted about 1470-81.

Lit.: Worcester Art Museum, *Catalogue of Paintings,* 1922, p. 25, repr., p. 24; A. van de Put, *"Some Golden Fleece Portraits", Burlington Magazine,* vol. 42, p. 297.

The panel was originally arched at the top, indicating that it must have formed, together with its companion picture representing the wife of Claude, Guillemette de Vergy, and a female patron saint, no. 74, a diptych or possibly part of a triptych. This is further suggested by the remains of a half-length bearded saint in *grisaille* on the back of the panel, facing right.

Claude de Toulongeon, Lord of La Bastie, a Burgundian of the Franche-Comté, was Chamberlain to Philip the Good, Duke of Burgundy. He was knighted in 1453, elected to the Golden Fleece in 1481, and died between 1500 and 1505. He married in 1470. Friedländer believes that the master who painted this picture and its companion piece, no. 74, was probably a follower of Simon Marmion, who worked between 1450-1489 around Amiens and Valenciennes and was connected with the Burgundian Court. See Friedländer "The Bruges Master of Saint Augustine" in *Art in America,* vol. XXV, no. 2, April 1937, pp. 47-54. Attention has also been called to the similarity in style between these pictures and a signed portrait by Jacobus de Punder (Jacques de Poindre) in the Walters Art Gallery. Cf. articles by Julius S. Held and Wolfgang Stechow in *The Journal of the Walters Art Gallery,* vol. I, 1938, pp. 45-53.

WORCESTER ART MUSEUM.

74. PORTRAIT OF GUILLEMETTE DE VERGY AND HER PATRON SAINT.

Oil on panel, 40¾ x 31.
Painted about 1470-81.
Lit.: Rhode Island School of Design, *Bulletin,* vol. XI, no. 4; A. van de Put, *"Some Golden Fleece Portraits", Burlington Magazine,* vol. 43, p. 297.

A companion picture to no. 73. On the back of the panel is a half length figure of St. Martin of Tours.

MUSEUM OF THE RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE.

JAN VAN HEMESSEN, B. c. 1500—D. c. 1563.

Born at Hemixen near Antwerp, this artist is principally identified with Antwerp. In 1551 he went to Haarlem where he died about 1563.

75. WOMAN PLAYING A CLAVICHORD.

Oil on panel, 26½ x 21¾.
Lit.: Worcester Art Museum, *Bulletin,* Jan. 1921, vol. XI, no. 4, p. 71; F. XII, no. 220, pl. XLIII; *Exposition de la Toison d'Or,* Bruges, 1907, no. 69.

Friedländer suggests that the figure may be intended to represent Mary Magdalene and assigns the picture to the early period of the artist's work. However it has been considered, since it was acquired in Spain by Monsieur Charles L. Cardon of Brussels, as a portrait of Eleanor of Austria (Portugal), a sister of the Emperor Charles V. Cf. Tremayne, *Margaret of Austria, First Governess of the Netherlands,* p. 75.

WORCESTER ART MUSEUM.

MASTER OF THE HALF LENGTH FEMALE FIGURES, active 1530-1540.

An anonymous Antwerp master whose style was possibly formed in the atelier of van Orley. His productions also bear some affinity with the work of Ambrosius Benson and Adriaen Isenbrandt. His appelation derives from his numerous paintings showing half length female figures playing the lute, reading, or posed to represent Mary Magdalene.

76. PORTRAIT OF A YOUNG LADY.

Oil on panel, 18 x 12¼.
Painted about 1530.
Lit.: *Flemish Art,* Burlington House, London, 1927, no. 213.

The painting was formerly ascribed to the *Master of the Virgin with the Parrot.*

MME. HERNALSTEENS VAN DER WAARDEN, BRUSSELS.

77. REPOSE ON THE FLIGHT INTO EGYPT.

Oil on panel, 33 x 23¼, rounded top.
Painted about 1530-35.
Lit.: J. II, no. 389, repr.; F. XII, no. 78.

This picture is considered one of the best representations of the work of this master. There is a similar composition in the National Gallery, London, no. 720.

JOHN G. JOHNSON COLLECTION.

78. VIRGIN AND CHILD.

Oil on panel, 18½ x 15⅜.
Lit.: *Art in America,* vol. VII, p. 124, repr.

Although formerly attributed to Mabuse, Friedländer has ascribed this picture (verbally) to the *Master of the Half Length Female Figures.*

FRANK C. SMITH, JR., WORCESTER.

AMBROSIUS BENSON, active 1519-1550.

Ambrosius Benson is thought to have been born in Lombardy at an undetermined date. He died prior to August 4, 1550. Hulin de Loo has assembled the works of this artist in reference to the Holy Family in the Germanisches Museum at Nuremberg, a work signed A. B. and bearing the date 1527. Benson worked principally in Bruges and possibly traveled in Spain. His art was formed under the influence of Gerard David. He painted religious subjects, popular scenes and portraits.

79. TRIPTYCH.

Oil on panel, center panel 17½ x 13½; each wing 15⅜ x 5.
Painted about 1520.
Lit.: J. II, no. 359, repr.; F. XI, no. 238.

The central panel represents St. Jerome. While the left wing is an ideal representation of St. Peter, the right shutter is doubtless the portrait of the donor holding the attribute of St. Paul—a sword. It has been pointed

out that the right hand of the donor, once crossed with the left, has been changed so as to grasp the sword. Friedländer has suggested that the portrait is that of Geronimo Diodati. A portrait of Diodati by Benson is known (see F. XI, no. 280).

JOHN G. JOHNSON COLLECTION.

80. PORTRAIT OF A MAN.

Oil on panel, 20½ x 18.
Dated, top center, 1525.
Lit.: J. II, no. 360, repr.; F. XI, no. 286, pl. XC.

This portrait is somewhat later than the preceding painting. The affinity of these two pictures with one another and with the production of Benson is attested by the same solidity of modeling and identical attention to the anatomy of hands with long expressive fingers.

JOHN G. JOHNSON COLLECTION.

ADRIAEN ISENBRANDT, D. 1551.

Isenbrandt, one of the most prolific artists of the early sixteenth century, was a pupil and close follower of Gerard David. He is mentioned as having been a citizen of Bruges in 1510 and is known to have worked in that city until his death in 1551. The master, formerly confused with Jan Mostaert, was plausibly identified by Hulin de Loo.

81. ADORATION.

Oil on panel, 30 x 22.
Lit.: F. XIV, p. 125.

ARNOLD SELIGMANN, REY AND COMPANY, NEW YORK.

82. PIETÀ.

Oil on panel, 10⅜ x 3¼.
Lit.: J. II, no. 358, repr.; F. XI, no. 134.

This picture shows Isenbrandt still clinging to the setting made familiar by the works of Gerard David but possessed of a definite personality. This is especially to be noted in the soft rendering of form as opposed to the crisp delineation of the painter's master. The composition of this wing of a triptych was used by Isenbrandt at least three times.

JOHN G. JOHNSON COLLECTION.

ADRIAEN ISENBRANDT (?)

83. CHRIST ON THE CROSS WITH THE VIRGIN, ST. JOHN AND MARY MAGDALENE.

Oil on panel, 17½ x 10½.

Lit.: Worcester Art Museum, *News Bulletin,* Dec. 1935, vol. I, no. 3.

This picture was acquired in 1934 from the collection of Don Lorenzo Albarrán in Madrid. It is said to have come from a convent in Valencia. The composition is a type frequently to be found in the paintings of the same subject by Gerard David, to whom this picture was attributed from a photograph by Hulin de Loo. The similarity of details between this picture and the Pietà by David in the Johnson Collection, no. 32, suggests that it was painted by a studio follower of David rather than by Isenbrandt himself.

WORCESTER ART MUSEUM.

84. VIRGIN AND SAINTS.

Oil on panel, 16¼ x 12⅜.

Lit.: Fogg Art Museum, *Notes.*

The Virgin is surrounded by four saints, probably the four Virgin Patronesses, St. Ursula, St. Catharine of Alexandria, St. Barbara and St. Margaret.

FOGG ART MUSEUM, CAMBRIDGE.

MASTER OF THE MAGDALENE LEGEND, active 1510-1520.

Considerable divergence of opinion exists over the identity of this anonymous painter. Winkler suggests that in 1500 he was already an old man and working in the manner of Roger van der Weyden. Hulin de Loo advances the theory that he may be identified with a son of Vrancke van der Stockt named Bernard. Bernard van der Stockt (B. 1460?-D. 1538) worked in Brussels most actively between 1510 and 1520.

85. MARY MAGDALENE PREACHING.

Oil on panel, 40 x 25.

Painted about 1518.

Lit.: J. II, no. 402, repr.; F. XII, no. 10d.

This panel formed the right wing of a triptych, the subject of which Friedländer has used to designate the artist. This and the left wing of the triptych, *Mary Magdalene Hunting,* were first exhibited at the New Gallery, London, in 1900, and at Bruges in 1902. Several of the panels

from the original triptych, including the Johnson picture, were assembled in the exhibition *Cinq Siècles d'Art* held in Brussels in 1935. The panels of the triptych, which has been reconstructed by Jeanne Tombu, are:

Central panel

1. Feast in the House of Simon, Museum of Fine Arts, Budapest.
2. Raising of Lazarus, Museum of Fine Arts, Copenhagen.

Left wing, inside

3. Mary Magdalene Hunting, ex-Figdor Collection, Vienna.

Left wing, outside

4. Christ appearing to Magdalene, Museum, Schwerin.

Right wing, inside

5. Mary Magdalene Preaching, Johnson Collection.

Right wing, outside

6. Christ appearing to Magdalene, Museum, Schwerin.

JOHN G. JOHNSON COLLECTION.

THE MASTER OF FRANKFORT, B. 1460—D. 1515/20.

This anonymous master is connected with Frankfort-on-the-Main only through two altar-pieces painted for that city. One, a *St. Anna* formerly in the Dominican Church there, is now in the city's Museum. The other, a *Crucifixion,* is at present in the Staedel Institute. Although a painter of no great originality, the artist was a good performer and evidently copied works or made variants of them for provincial churches. His paintings, somewhat related to Joos van Cleve's in color, consisted mostly of religious subjects, with an occasional portrait. The artist was established in Antwerp from 1491 until 1515.

86. VIRGIN AND CHILD WITH ANGEL.

Oil on panel, 33½ x 26.

Lit.: Worcester Art Museum, *Catalogue of Paintings,* 1922, p. 51, repr.

WORCESTER ART MUSEUM.

JAN MOSTAERT, B. c. 1475—D. 1555/6.

This painter was born in Haarlem where he was a pupil of Jacob Janszen and where he worked between 1500 and 1549. He was court painter to Margaretta of Parma, Governess of the Netherlands. Mostaert was a painter of religious subjects and of portraits. His manner is characterized by simplicity, dignity and sound composition.

87. PORTRAIT OF A MAN.

Oil on panel, 35 x 22.

Lit.: Brussels Museum, no. 538; F. X, no. 35.

MUSÉES ROYAUX, BRUSSELS.

88. PORTRAIT OF A MAN.

Oil on panel, 18 x 12¾.

Lit.: Worcester Art Museum, *Bulletin,* July 1922, vol. XIII, no. 2, p. 29; F. X, no. 33, pl. XIV.

The picture was formerly in the Hoech Collection, Munich, and in the sale catalogue, no. 94, is listed as Holbein.

WORCESTER ART MUSEUM.

HENRI MET DE BLES, B. c. 1485—D. 1550.

This enigmatic painter, also known as Herri met de Blesse, was born at Bouvignes near Dinant. Evidently his name was only a sobriquet given to him because of a large lock of white hair. In France he was known as *Henri à la Houppe* and in Italy as *Civetta*—this because he apparently signed his works at times with a small owl in the details of his landscapes.

The painter evidently traveled in Italy where his works were extremely popular. Upon his return he may have established himself at Malines although there is every possibility that he worked at Antwerp.

The attribution of works to this master has been a much vexed question. Because of his characteristics described by van Mander, pictures of all descriptions have been assembled as his or as belonging to the so-called *Henri met de Bles group.* Fanciful landscapes with diminutive figures or religious scenes staged in an architecture of fantasy, indeed all variety of mannerisms, have been associated with these painters. Recently there has been a tendency to greatly reduce the number of works attributed to the master himself and to group others under the designation of the *Antwerp Mannerists.*

89. CALVARY.

Tempera on panel, 22⅘ x 31½.

Painted about 1525.

Lit.: F. XIII, no. 67c.; *Trésor d'art flamand,* Antwerp, 1930, no. 17.

According to Friedländer, the landscape was painted by met de Bles while the figures are in the style of the so-called *Brunswick Monogrammist.* The picture is one of four variants of the subject.

M. STUYCK DEL BRUYÈRE, ANTWERP.

MASTER OF THE MANSI MAGDALENE, active 1515-1525.

The name given this anonymous master by Friedländer, who suggests that he may perhaps be identified with a certain Williem Muelenbroec, who was a pupil of Massys in 1501, is derived from a painting of the Magdalen formerly in the Mansi Collection at Lucca and now in the Kaiser Friedrich-Museum, Berlin. The influence of Dürer prints and of Patinir in the landscape is apparent in the pictures grouped under the master's name. Characteristic of the work of this painter are certain stylistic peculiarities, notably the rigid frontality of the figures, the dark, almost monochrome coloring, and the harmonious relation between the figures and the landscape background.

90. SALVATOR MUNDI.

Oil on panel, 28 x 21.
Lit.: J. II, no. 388, repr.; F. VII, no. 93, pl. LXIV.

The small owl which appears poised on a bare tree over Christ's right shoulder originally caused this picture to be attributed to Henri met de Bles, a follower of Joachim Patinir. According to Carel van Mander, the master signed in this manner. The picture has been included by Friedländer in the corpus of works associated with the painter of the Mansi Magdalene. The right portion of the landscape background is copied in reverse from Dürer's print of *St. Eustachius* done between 1500 and 1503.

JOHN G. JOHNSON COLLECTION.

THE MASTER FROM HOOGSTRATEN, active 1500-1530.

This artist received his name from some panels now preserved in the Antwerp Museum but originally painted for the Hoogstraten Convent. The artist doubtless worked in Antwerp where he was active between 1500 and 1530.

91. SCENES FROM THE LIFE OF CHRIST.

Oil on panel, 12 x 18.
Lit.: F. VII, no. 105.

The central panel of this miniature altar-piece represents the Adoration of the Magi. The smaller sections are devoted to the Annunciation, Circumcision and Flight into Egypt. The picture was formerly attributed to Henri met de Bles.

JOHN G. JOHNSON COLLECTION, inventory no. 60.

92. VIRGIN AND CHILD WITH ST. CATHARINE.

Oil on panel, 31¼ x 27½.

Lit.: J. II, no. 371, repr.; F. VII, no. 122, pl. LXXVIII.

JOHN G. JOHNSON COLLECTION.

MASTER OF THE GROOTE ADORATION, active early sixteenth century.

An anonymous master working in Antwerp in the early part of the sixteenth century. Friedländer assembles under this name a group of pictures which are stylistically related to an altar-piece of the Adoration of the Magi in the von Groote Collection at Kitzburg. Certain mannerisms: stiffly posed figures with draperies falling in rather sharply broken folds, faces with harshly accentuated cheek bones and, in many cases, open mouths revealing the teeth, and long pointed fingers, generally pressed together at the tips, are characteristic of the master.

93. THE WAY TO CALVARY.

Oil on panel, 39 x 31¾.

Painted about 1520.

Lit.: J. II, no. 384, repr.; F. XI, no. 38.

The present attribution is that of Friedländer.

JOHN G. JOHNSON COLLECTION.

PIETER BRUEGEL, the elder, B. c. 1525—D. 1569.

Pieter Bruegel, the elder, was born at Bruegel near Breda. He worked first in Antwerp where he became a member of the Antwerp Guild in 1551. He was doubtless a pupil of Pieter Coeck van Aalst whose daughter he married in 1563. After this date he settled in Brussels.

Bruegel traveled in Italy in 1552 and 1553. He returned with numerous drawings and sketches in which his interest in landscape and the figure is apparent. These he subsequently used freely in his pictures which exerted a great influence upon the development of genre painting.

For a time Bruegel was surnamed *le Drôle,* doubtless an allusion to the artist's choice of subject matter which so often deals with peasant life in its most boisterous form of self-expression. These profound human documents, however, proclaim the artist's genius as one almost unique in the history of painting. Bruegel's ability to epitomize the drama of human existence derives from his encyclopedic knowledge of human nature. He is a student of gesture and rhythm, by means of which he vividly recreates for us the life of his epoch.

94. PARABLE OF THE SOWER.

Oil on panel, 28⅞ x 40¼.

Signed and dated lower right: BRUEGHEL 1557.

Lit.: F. XIV, no. 4, pl. IV; G. Glück, *Bruegels Gemälde,* 1933, no. 5, repr.

Friedländer has noted the existence of old copies in the hands of the Paris dealer, Manteau (1934), and in the Prado, no. 1964. He also observes that this is the oldest signed and dated painting by Bruegel and compares with it the engravings of the so-called great landscapes, which, based upon somewhat older drawings, were published by Jerome Cock about 1557.

M. STUYCK DEL BRUYÈRE, ANTWERP.

95. THE UNFAITHFUL SHEPHERD.

Oil on panel, 24 x 33½.

Painted about 1568.

Lit.: J. II, no. 419, repr.; E. Michel, *Bruegel,* 1931, no. 32, pl. 40; G. Glück, *Bruegels Gemälde,* 1933, no. 37, repr.

Hulin de Loo has associated this picture with an entry in the 1621 inventory of the Imperial Collection at Prague and with one to be found in the inventory of 1647 now in Skokloster, Sweden. The authorship of the picture has been the subject of much discussion with opinions about equally divided. Those who doubt that our picture is by Bruegel, the elder, consider it an old copy after one of his lost compositions. Van Puyvelde[1] sees in it a relationship with the work of Marten van Cleve. The picture has suffered although fortunately not in important portions. It is unquestionably the finest extant example of this composition.[2] Its great vitality, the boundless expanse of windswept desolation, the plunging hulk of the fleeing shepherd certainly suggest the hand of the master. It is hard to conceive such lyric quality from the mentality of a copyist.

JOHN G. JOHNSON COLLECTION.

LUCAS VAN GASSEL, B. c. 1480—D. c. 1570.

Born at Helmont about 1480, the artist worked principally in Brussels where he died probably about 1570. Van Gassel, whose works are extremely rare, specialized in landscape, perpetuating the traditions of Patinir and de Bles and filling his panoramas with many diverse elements.

1. *Burlington Magazine,* Aug. 1935, p. 84.

2. Glück, *op. cit.* p. 83, cites a seventeenth century copy in a Brussels collection in 1928. For another copy (perhaps the same referred to by Glück), see *Connoisseur,* April, 1912, pl. XLVIII. This picture was reputedly signed. Close examination of the Johnson picture would tend to show that the rock and grasses in the right foreground are not original with the painting.

96. THE FLIGHT INTO EGYPT.

Oil on panel, 28 x 36.

Signed with the monogram L G, and dated 1542.

Lit.: Thieme-Becker, *Künstlerlexikon; Exhibition Flemish Landscape,* Brussels, 1926, no. 128.

The monogrammed works of Lucas van Gassel are rare.

MME. CRANSHOFF, BRUSSELS.

JAN CORNELIS VERMEYEN, B. 1500—D. 1559.

Born at Malines, he was appointed court painter to Margaret of Austria in 1529 and in 1534 went to Spain at the behest of Charles V for the purpose of accompanying the latter's expedition into Tunis. The artist drew the siege of Tunis and other events of the campaign. These drawings served subsequently as the basis of cartoons for tapestries made in Brussels for the Emperor. Few pictures of his hand, apparently, have survived. In addition to military scenes Vermeyen also painted religious subjects, landscapes and portraits.

97. PORTRAIT OF A MAN.

Oil on panel, 38⅕ x 26⅘.

Lit.: F. XII, no. 398, pl. LXXXIII.

JACQUES SELIGMANN AND COMPANY, NEW YORK.

98. PORTRAIT OF A MAN.

Oil on panel, 17½ x 12¾.

The painting is attributed by Friedländer to Jan Vermeyen.

SCHAEFFER GALLERIES, NEW YORK.

JAN MASSYS, B. 1504—D. 1575/80.

According to van Mander, Jan was the son of Quentin Massys. He was born in Antwerp in 1509, elected a member of the Guild in 1531 and died there between the years 1575 and 1580. It would appear that, because of his religious beliefs, he was banished from the city in 1544 and not allowed to return until 1558. His place of residence during that time is not known nor are any works preserved.

The period of his greatest productivity lies in the ten years following his return to Antwerp when he was chiefly occupied with religious and genre subjects. One of his principal works, which gives a foretaste of the seventeenth century, is the magnificent *Susannah and the Elders,* now in the Musées Royaux in Brussels.

99. JUDITH WITH THE HEAD OF HOLOFERNES.

Oil on panel, 40½ x 29¾.
Signed: "Opus Johannes Matsius".
Dated 1543.
Lit.: F. XIII, no. 16; Museum of Fine Arts, Boston, *Catalogue of Paintings,* 1921, p. 141, no. 93.

MUSEUM OF FINE ARTS, BOSTON.

PIETER AERTSEN, B. 1508—D. 1573/5.

Surnamed *Lange-Pier* because of his stature, Aertsen was born and died in Amsterdam. He entered the Guild of St. Luke in Antwerp and remained in Belgium from 1535 until 1556. Aertsen painted religious compositions and designed cartoons for painted glass. He is also known for his paintings of popular scenes. While his principal pupil was Joachim de Beukelaer, Aertsen was the precursor of such painters as Jordaens, Snyders and Jan Fyt who painted in Antwerp half a century later.

100. THE COOK.

Oil on panel, 50¼ x 32¼.
Signed with a monogram on the right and dated on the chimney: 1559, 16° Cal. Aug.
Lit.: Brussels Museum, no. 705.

MUSÉES ROYAUX, BRUSSELS.

ANTHONIS MOR, B. c. 1517—D. c. 1576.

This celebrated painter of portraits, born in Utrecht, was the pupil of Jan van Scorel from 1526 until 1528. He was accepted in the Guild at Utrecht in 1547. Mor, both through the intermediary of his master and because of his visits to Rome, came under the spell of Italian painting and was much influenced by it. He worked in Utrecht, in Antwerp and in the courts of Madrid, Lisbon, London and Brussels. His chief fame rests upon his numerous and excellent portraits.

101. MARGARETTA OF PARMA.

Oil on canvas, 28½ x 28⅛.
Painted about 1550, repainted about 1570.
Lit.: J. II, no. 428, repr.

Margaretta of Parma was the natural daughter of the Holy Roman Emperor Charles V by Margaret van Ghent, a Fleming. She was raised

by her paternal aunts Margaret of Austria, Duchess of Savoy and Maria of Hungary. She married Alessandro dei Medici in 1533 and after his assassination in 1537 was married (1542) to Ottavio Farnese, Duke of Parma. In 1559 Philip II of Spain appointed her Regent of the Netherlands where she continued to rule with some difficulty until 1567 when she resigned and retired to Italy.

The Johnson portrait is closely related to the picture in the Kaiser Friedrich-Museum, 585B, which was painted some ten or twelve years later. Both portraits are similar in general pose with, however, striking differences in detail. In the Johnson version the costume would seem to be later (about 1570) than the one in the Berlin picture, yet the face in our version is of a woman between her twenty-fifth and thirtieth years. This apparent contradiction is fully explained by the radiograph of the Johnson portrait which shows under the present dress an earlier one similar to that of the Berlin portrait. Here, too, appears the long string of pearls shown in the foreign painting but modified in the Johnson picture in favor of a heavy metal necklace from which hangs a jeweled cross.

It is possible to advance the theory that the Johnson portrait, of which the face shows no sign of repainting, may have been originally painted about 1550 and modified to its present appearance later than 1560-62, which appears to be the date of the Berlin picture. If we imagine the reason for the modification to have been one of feminine vanity and a desire to appear *modern,* we may set the year 1570 or thereabouts for the date of the Johnson picture as it appears today.

There is an old copy of the Berlin picture, a half length portrait, in the Kunsthistoriches Museum in Vienna, no. 1021.

JOHN G. JOHNSON COLLECTION.

MARTEN VAN CLEVE, B. 1527—D. 1581.

Marten van Cleve was born and died in Antwerp. He was the pupil of his father, Willem van Cleve, and Frans Floris. The artist was a painter of genre scenes in the manner of Pieter Bruegel, the elder. He painted figures in landscapes for Jacob Grimmer and Gillis van Coninxloo.

102. DESTRUCTION OF THE CITADEL OF ANTWERP.

Oil on panel, 25½ x 47.
Painted about 1577-81.

Around the border of the tent in the foreground is the following inscription:

"ANTWERPS KASTEEL DEN. 23. AUGUSTUS 157 (7?)"

In the inventory of the collection of Herman de Neyt at Antwerp,[1] dated October 15-21, 1642, there is mentioned:

"Een affbrekinge van tcasteel deser stadt van Antwerpen, gemaect van Marten van Cleve, gen. no. 88".

which may refer to this picture.

There is also another reference, probably to this picture, in Henri Hymans' translation of van Mander[2] as follows:

"M. van den Branden a trouvé la mention de quelques oeuvres de Martin van Cleef ou van Cleve dans de vieux inventaires . . . et, chose plus intéressante, la *Démolition de la Citadelle d'Anvers,* un événement contemporain, car il s'agit naturellement du soulèvement de 1577."

WORCESTER ART MUSEUM.

GILLIS VAN CONINXLOO, B. 1544—D. 1607.

The artist, who was born in Antwerp, was one of the most popular landscape painters of his day. In many of his compositions the figures were added by Marten van Cleve.

103. LANDSCAPE WITH FIGURES.

Oil on panel, 75¼ x 42¾.

HOOGENDIJK GALLERY, AMSTERDAM.

MARTIN DE VOS, B. 1523—D. 1603.

Born in Antwerp, the artist was a pupil of his father, Pieter de Vos, and of Frans Floris. He also studied with Tintoretto in Venice and his work shows the influence of this master. His principal paintings are in the form of large altar-pieces which were executed for various churches in Antwerp.

104. APOLLO AND THE MUSES.

Oil on panel, 17⅝ x 25.

Signed on the left: F. M DVOS.

Lit.: Brussels Museum, no. 758.

MUSÉES ROYAUX, BRUSSELS.

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1. J. Denucé, *The Antwerp Art Galleries,* 1932, vol. II, p. 94.
2. *Le Livre des Peintres de Carel van Mander,* 1884, vol. I, p. 275.

PIETER POURBUS, B. c. 1510—D. 1584.

Pourbus was born at Gouda and died at Bruges in which city he had worked as a follower of Lancelot Blondeel. His production includes religious pictures and portraits as well as cartoons for stained glass. He became a member of the Guild of Bruges in 1543.

105. PORTRAIT OF JEAN FERNAGUUT.

Oil on panel, 38¾ x 28.

Signed and dated: 1551, bearing the Bruges Guild mark.

Lit.: Fierens-Gevaert, *La Peinture à Bruges,* 1922, repr. pl. 74; *Flemish Art,* Burlington House, London, 1927, no. 250.

The portrait was painted when Fernaguut was twenty-one years old. The *putto* in the upper left holds his coat-of-arms, and a view of the Place de la Grue at Bruges is to be seen through the window.

MUSÉE COMMUNAL, BRUGES.

FRANZ POURBUS, the younger, B. c. 1569—D. 1622.

This artist was born in Antwerp in 1569 or 1570 and died in Paris in 1622. In Antwerp he was probably the pupil of Otto Venius, and became a member of the Guild in 1591. He traveled in Italy, sojourning in Turin, Mantua and Naples.

106. PORTRAIT OF A LADY.

Oil on canvas, 26 x 22½.

Lit.: Worcester Art Museum, *Catalogue of Paintings,* 1922, p. 48.

WORCESTER ART MUSEUM.

107. PORTRAIT OF ANTON TRIEST.

Oil on canvas, 42½ x 38⅝.

Painted about 1600.

Lit.: *Cicerone,* vol. XVI, 1922, p. 58.

This portrait was painted when the Chevalier Anton Triest was fifty-four years of age. In that year he was knighted by the Archduke Albert on the latter's triumphal entry into Ghent.

SAM HARTVELD, ANTWERP.

ABEL GRIMMER, B. before 1577—D. before 1619.

Abel Grimmer or Grimer was born at Antwerp and was the pupil of his father, Jacob. In 1592 he was admitted to the Guild of Antwerp. The artist is best known for his landscapes and genre subjects.

THE FOUR SEASONS.

Lit.: Antwerp Museum, no. 831.

108. SPRING.

Oil on panel, 13 x 25 6/16.

After the well-known engraving by P. A. Merica, after Pieter Bruegel's drawing (1555-6).

109. SUMMER.

Oil on panel, 13 x 18 1/2.

Signed and dated, lower right: ABEL GRIMER F 1607.

After the well-known engraving by P. A. Merica, after Pieter Bruegel's drawing (1555-6).

110. AUTUMN.

Oil on panel, 13 x 18 7/16.

Signed and dated on the well: ABEL GRIMERFECIT 1637.

The date is false and should probably read 1607 as on the other two panels. The painting is after an engraving by P. A. Merica, after a drawing by Hans Bol.

111. WINTER.

Oil on panel, 13 x 18 3/16.

Signed and dated, lower right: ABEL GRIMER-FECIT 1607.

After Merica's engraving, after Hans Bol.

MUSÉE ROYAL DES BEAUX-ARTS, ANTWERP.

PIETER BRUEGHEL, the younger, B. 1564—D. 1637-38.

Born in Brussels, the younger Brueghel worked principally in Antwerp, the city of his death. He was the pupil of Gillis van Coninxloo and was received in the St. Luke Guild in 1585. He was chiefly a painter of landscapes and genre. His chief fame rests on the numerous copies which he made from the works of his father, Pieter Bruegel, the elder. Indeed, a goodly number of the father's lost works are known to us through surviving copies made by the son. The pupils of the younger Brueghel include Franz Snyders, Gonzalès Coques and his own son, Pieter III.

112. THE MARRIAGE PROCESSION.

Oil on panel, 36 x 48.

Signed and dated: P. BREUGHEL 1623.

Lit.: *Catalogue de l'exposition de van Eyck à Brueghel,* Paris, 1935, no. 19.

The picture was formerly in the collection of Count Leon Miniszech, sold at Paris in 1902, no. 97 of the catalogue. A smaller version of the same subject by Pieter Brueghel, the younger, is in the Musée Royal, Antwerp, no. 807.

ALDUS C. HIGGINS, WORCESTER.

113. WINTER LANDSCAPE WITH TRAPPERS.

Oil on panel, 15¾ x 22⅝.

The painting is after a composition of Pieter Bruegel, the elder, which is in the Delporte Collection, Brussels. There are several replicas of the composition. This painting was shown in the exhibition of *Le paysage flamand,* Brussels (Musées Royaux), 1926, no. 76.

BARON COPPÉE, BRUSSELS.

JAN BRUEGHEL, the elder, B. 1568—D. 1625.

Jan Brueghel, the elder, or Velvet Brueghel as he is sometimes called, was born in Brussels, the second son of Pieter Bruegel, the elder. After travels in Germany and Italy, including a stay at Rome (1593-94), the artist settled in Antwerp, becoming a master in the Guild there in 1597. A great friend of Rubens, the two often collaborated, Brueghel executing landscape settings or garlands of flowers (see no. 120) for figure compositions painted by Rubens.

114. LANDSCAPE WITH HERD OF CATTLE.

Oil on panel, 17½ x 26.

Signed and dated: Brueghel 1613.

The painting was included in the exhibition of *Le paysage flamand,* Brussels (Musées Royaux), 1926, no. 78.

BARON COPPÉE, BRUSSELS.

115. FLOWERS.

Oil on panel, 18⅛ x 25¼.

Lit.: *Trésor d'art flamand,* Antwerp, 1930, vol. I, no. 41.

FRANCK COLLECTION, ANTWERP.

116. STILL LIFE.

MUSÉES ROYAUX, BRUSSELS.

JAN BRUEGHEL, the younger, B. 1601—D. 1678.

Born in Antwerp, the son and follower of Jan Brueghel, the elder, the artist went to Italy at an early age, returning via Paris. He became a master in the Antwerp Guild in 1625. He took over the Antwerp studio of his father, who died in 1625, and shortly attained a considerable reputation as a landscape and flower painter, collaborating with artists such as Rubens, de Momper and others of the period. His pictures follow closely the style of his father.

117. VILLAGE SCENE.

Oil on copper, 9¼ x 12¼.
Lit.: Ernest Scheyer, *Baroque Painting in the Detroit Institute of Arts,* 1937; E. P. Richardson, *"From Old Bruegel to van Goyen", The Art Quarterly,* vol. I, 1938, p. 190.

DETROIT INSTITUTE OF ARTS.

ROELAND SAVERY, B. 1576—D. 1639.

The artist, who was born in Courtrai, is especially well known for his landscapes. His early work shows the influence of Pieter and Jan Brueghel, the elder and also of Gillis van Coninxloo. His pictures are remarkable as intimate studies of nature rendered in great detail.

118. SACK OF A VILLAGE.

Oil on panel, 19 x 27¼.
Signed and dated: ROELANDT SAVERY FT. 1604.
Lit.: K. Erasmus, *Roelant Savery,* 1908, p. 73.

Erasmus notes that the painting shows the strong influence of the *Massacre of the Innocents* by Pieter Bruegel, the elder, in the Museum at Vienna.

MUSÉE COMMUNAL DE PEINTURE, COURTRAI.

SEBASTIAN VRANCKX, B. 1578—D. 1647.

Born in Antwerp, the artist distinguished himself in painting battles and cavalry skirmishes. He also frequently executed the figures in landscapes by other painters.

119. COMBAT BETWEEN LEKKERBETJE AND BRIAUTÉ.
Oil on panel, 27⅛ x 41⅛.

The painting represents the engagement which took place on February fifth, 1640, at Bois-le-Duc, between the troops of the French commander, Briauté, who was in the service of Holland, and those of Lekkerbetje, who was the lieutenant of the Spanish governor of Bois-le-Duc.

BARON COPPÉE, BRUSSELS.

PETER PAUL RUBENS, B. 1577—D. 1640.

Peter Paul Rubens was born at Siegen in Westphalia and died in Antwerp. An artist of many talents, he is unquestionably the greatest Flemish master of the seventeenth century. Rubens was the pupil of Tobias Verhaecht, Adam van Noort and of Otto Venius in Antwerp. He was received into the St. Luke Guild in 1598 and two years later traveled in Italy visiting Venice, Florence, Rome and Genoa. The Duke of Mantua sent him on a mission to Spain after which he again traveled to Italy in 1608. Upon his return to Antwerp he was named court painter to the Archduke Albert.

Rubens is principally identified with Antwerp where a galaxy of young painters surrounded him as pupils and assistants. Among these were van Dyck, Snyders, Seghers, David Teniers father and son, de Croyer and Jan Brueghel. Rubens' great popularity, his numerous commissions and the fact that he was employed as a designer of tapestries, that he understood architecture and sculpture, made of his atelier a place of activity and accomplishment.

In 1622, at the request of Maria dei Medici, Rubens was working in the Palace of Luxembourg. Between 1628 and 1630 he was carrying out diplomatic missions in Spain and in London. A man of talents in the humanities as well as in the arts—in diplomacy as in the mastery of languages—Rubens remains one of those titans which nature at rare intervals places in our midst. His art renewed the vitality of a fast declining Flemish superiority in painting. For succeeding generations and down to our day Rubens' painting has been a reference point to which whole schools have looked for guidance and inspiration.

120. VIRGIN AND CHILD WITH FORGET-ME-NOTS.
Oil on panel, 25⅗ x 19.
Painted about 1620-24.
Lit.: Brussels Museum, no. 390.

As is the case with other compositions of this kind, the figures were painted by Rubens while Jan Brueghel executed the landscape and rose-bush.

MUSÉES ROYAUX, BRUSSELS.

121. THE VISION OF CONSTANTINE.

Oil on panel, 17⅝ x 22.
Painted about 1621-22.
Lit.: J. II, no. 659, repr.; A. Rosenberg, *P. P. Rubens,* 1905, repr., p. 231.

This is one of twelve sketches made by Rubens for a series of tapestries relating the history of Constantine. The sketches were executed for Louis XIII of France and the tapestries were woven by the Gobelin works. Of the twelve sketches, formerly in the collection of the Duke of Orléans, only two, in addition to the present one, have been found: the *Baptism of Constantine* of the Bischoffsheim Collection, Paris, and a sketch in the Wallace Collection, London. The Johnson picture was engraved by Nicholas Tardieu.

JOHN G. JOHNSON COLLECTION.

122. CORONATION OF THE VIRGIN.

Oil on panel, 19¾ x 16⅛.
Painted before 1625.
Lit.: M. Rooses, *L'Oeuvre de P. P. Rubens,* II, p. 362; Worcester Art Museum, *Bulletin,* Jan. 1932, vol. XXII, pp. 72-75, repr.

The picture is a study for the two famous versions of the *Coronation of the Virgin* in the Brussels and Berlin galleries. Glück and Frimmel believe the sketch precedes the Berlin picture by a few years. That version has been placed between 1625 and 1630 by Rooses.

LENT ANONYMOUSLY THROUGH THE WORCESTER ART MUSEUM.

123. WISDOM CONQUERS WAR AND DISCORD UNDER THE RULE OF JAMES I OF ENGLAND.

Oil on canvas, 27⅝ x 33⅞.
Painted about 1630.
Lit.: Brussels Museum, no. 392.

About 1630 Charles I commissioned Rubens to decorate the ceiling of the great banquet hall in Whitehall Palace, which houses today a war and marine museum. In a series of nine panels the master represented the glorification of James I. The present picture is a study for the right part of one of the three large panels, the complete sketch of which is in the Vienna Museum.

MUSÉES ROYAUX, BRUSSELS.

124. HOLY FAMILY BENEATH THE APPLE TREE.

Oil on canvas, 42 x 39⅛.
Painted about 1630-32.
Lit.: *Cinq siècles d'art,* Brussels, 1935, no. 194.

Another larger version of this picture exists in the Vienna Museum, no. 871.

MME. VAN GELDER, BRUSSELS.

125. LANDSCAPE WITH GOATHERD.

Oil on panel, 15½ x 23⅜.
Painted about 1635.
Lit.: J. II, no. 666, repr.; W. R. Valentiner, *The Art of the Low Countries,* 1914, no. 39, repr.

Like no. 126 this is doubtless a sketch for a larger work which has, apparently, been lost.

JOHN G. JOHNSON COLLECTION.

126. LANDSCAPE WITH PHILEMON AND BAUCIS.

Oil on panel, 15½ x 25.
Painted about 1638.
Lit.: J. II, no. 667, repr.; W. R. Valentiner, *The Art of the Low Countries,* 1914, no. 40.

This impressive work is the study for the large picture of the same subject in the Vienna Museum, no. 869.

JOHN G. JOHNSON COLLECTION.

CORNELIS DE VOS, B. 1585—D. 1651.

Born at Hulst, de Vos resided in Antwerp after 1596 where he apprenticed himself to David Remeeus. Between the years 1604 and 1608 he traveled and upon his return to Antwerp in 1608 was admitted to the St. Luke Guild. His fame rests upon his portraits, especially family groups.

127. PORTRAIT OF ABRAHAM GRAPHEUS, the elder.

Oil on canvas, 47¼ x 40⅛.
Signed and dated, lower right: C. DE VOS. F. ANNO. 1620.
Lit.: Antwerp Museum, no. 104.

The picture was painted for the Guild Hall of St. Luke at Antwerp.

MUSÉE ROYAL DES BEAUX-ARTS, ANTWERP.

DANIEL SEGHERS, B. 1590—D. 1661.

Seghers was the pupil of Jan (Velvet) Brueghel. His chief fame rests upon his numerous and beautifully executed flower pieces which he was one of the first to paint. The garland of flowers which was frequently placed around medallion portraits or groups was his invention. Daniel added floral embellishments to the decoration of the new Jesuit Church in Antwerp. This work was done in collaboration with Rubens, van Dyck and Gerard Seghers. The artist's knowledge was doubtless scientific because his flowers are painted with close attention to correct detail.

128. GARLAND OF FLOWERS.

MUSÉES ROYAUX, BRUSSELS.

JACOB JORDAENS, B. 1593—D. 1678.

Jacob Jordaens worked in Antwerp where he was born and where he died. He first studied painting in water colors, making imitations of tapestries in this medium. He was a pupil of Adam van Noort, one of the masters of Rubens. Jordaens was much influenced by the style of the Flemish imitators of Carravaggio.

129. SAINT YVES, PATRON OF LAWYERS.

Oil on canvas, 42 x 53.

Signed: J. Jor fecit 1645.

Lit.: Brussels Museum, no. 243.

There is a variant, showing another interior and life-size figure, in the Museum at Antwerp. The same subject also occurs in a tapestry.

MUSÉES ROYAUX, BRUSSELS.

ANTHONY VAN DYCK, B. 1599—D. 1641.

Van Dyck was born in Antwerp and at the age of eighteen was already celebrated. He was a pupil of Hendrik van Balen and of Rubens. The painter was elected a member of the St. Luke Guild in 1618 and two years later became one of the chief collaborators of Rubens. Between 1621 and 1626 he traveled in Italy, visiting Genoa, Florence, Rome, Venice and Sicily. From 1627 to 1632 van Dyck worked in Antwerp and during this period was both prolific and enormously successful. In 1632 he went to London where Charles I made him court painter. From his London period van Dyck has left a vast number of portraits of members of the court and of the nobility.

130. PORTRAIT OF THE MUSICIAN, JACQUES GAULTIER.

Oil on canvas, 38⅗ x 30⅞.

Painted about 1620-21.

Lit.: G. Glück, *"Some Portraits of Musicians by Van Dyck," Burlington Magazine,* vol. 69, 1936, pp. 147-153.

Glück identifies the portrait as that of the well-known musician. He compares the face of the sitter with that represented in the etching of Gaultier (1632-34) by Jan Lievens.

TSCHUPPIK COLLECTION, ZURICH.

131. VIRGIN AND CHILD.

Oil on canvas, 30½ x 23⅕.

TSCHUPPIK COLLECTION, ZURICH.

132. PORTRAIT OF LADY DIGBY AS PRUDENTIA.

Oil on canvas, 40 x 32.

The painting, which is a finished study for the large portrait of *Lady Digby as Prudentia* in the Royal Collections at Windsor Castle, is first mentioned by Bellori in his *Vite de' Pittori, Scultori ed Architetti moderni,* Rome, 1672, p. 261, who notes that van Dyck was so pleased with the large portrait that he made "un altra in picciolo". There are two references to the picture in the Vertue *Notebooks* as follows:

"a fine collection of pictures Thomas Walker Esqr . . . by Vandyke a large picture the Model of that at Windsor. being Lady Anastasia Digby over comeing vice."[1]

"last of June (1748) dind at Tho. Walkers Esq. saw his collection of pictures &c. . . . But when I lookt on the portrait & emblematical figure. that adorns that fine picture of Lady Anastasia Stanley Wife of Sr. Kenelm Digby. being small life the whole picture about <near> 4. foot high or more . . . surely a master pece of Art by Vandyke. for the lovely favorite Lady Digby. & Sr. Kenelmn who always was his most generous friend & protector."[2]

Horace Walpole[3] also refers to the picture:

"Mr. Skinner, with the collection of the late Mr. Thomas Walker, has a fine little picture of the Lady Venetia Digby, wife of Sir Kenelm; though only a model for the large one at Windsor, it is exquisitely finished."

1. *Walpole Society, 1935-1936, Vertue Notebooks, Volume IV,* Oxford, 1936, p. 178f.
2. *Walpole Society, 1933-1934, Vertue Notebooks, Volume III,* Oxford, 1934, p. 141.
3. Horace Walpole, *Anecdotes of Painting in England,* ed. by R. N. Wornum, London, 1862, vol. I, p. 323.

Smith[4] describes the painting as in the possession of the family of the late Sir Eliab Harvey. Ernest Law states that

> "we have failed to trace its present possessor. Wherever it may now be, it is probably identical with the piece, formerly at Gonthurst, once the residence of the Digby's, which Pennant, in his 'Journey from Chester to London', published in 1811, spoke of as similar to the Windsor original, though he added that her hair was there 'light and different in colour from that in the original' ".[5]

SAM HARTVELD, ANTWERP.

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4. Smith, *Catalogue Raisonné of the Works of the . . . Dutch, Flemish, and French Painters*, London, 1831, Part III, p. 186, no. 636.

5. Ernest Law, *Van Dyck's Pictures at Windsor Castle, London*, 1899, p. 24.

INDEX OF ARTISTS

(Artists are listed alphabetically. The numbers are those of the catalogue. Asterisks are used to indicate reproductions.)

Aertsen, Pieter *100
Benson, Ambrosius 79, 80
Bles, Henri met de 89
Bosch, Jerome *36, *37, *38, *39, *40, *41, 42
Bouts, Aelbrecht 29, 30, *31
Bouts, Dirk *10, 11, 12
Bruegel, Pieter, the elder *94, *95
Brueghel, Jan, the elder 114, 115, *116
Brueghel, Jan, the younger 117
Brueghel, Pieter, the younger 112, 113
Bruges Master 16
Bruges Master *50
Campin, Robert *3, 4, *5
Christus, Petrus *2
Cleve, Joos van 63, *64, 65, 66, 67, 68,69, 70
Cleve, Marten van 102
Coninxloo, Gillis van 103
David, Gerard *32, *33, *34, 35
Dyck, Anthony van 130, *131, 132
Eyck, Jan van *1, *2
Gassel, Lucas van 96
Goes, Hugo van der *13, *14, 15
Gossart, Jan *54, 55, 56, 57
Grimmer, Abel 108, 109, 110, 111
Hemessen, Jan van *75
Isenbrandt, Adriaen..... 81, 82
Isenbrandt, Adriaen (?) 83, 84
Jordaens, Jacob *129
Marmion, Simon 17, *18, *19
Massys, Jan 99

Massys, Quentin *43, *44, 45, *46, 47
Master from Hoogstraten 91, 92
Master of Frankfort 86
Master of the Groote Adoration 93
Master of the Half Length Female Figures 76, 77, *78
Master of the Magdalene Legend *85
Master of the Mansi Magdalene 90
Master of the St. Barbara Legend 62
Master of the St. Lucia Legend 28
Master of the St. Ursula Legend *26, 27
Master with the Embroidered Foliage *48, 49
Memling, Hans *20, *21, *22, 23, 24
Memling, follower of *25
Mor, Anthonis *101
Mostaert, Jan *87, 88
Orley, Bernard van *51, 52, *53
Patinir, Joachim 58, 59, *60, 61
Pourbus, Franz, the younger *106, 107
Pourbus, Pieter 105
Provost, Jan 71, 72
Provost, Jan (?) *73, 74
Rubens, Peter Paul *120, *121, 122, 123, *124, 125, *126
Savery, Roeland 118
Seghers, Daniel 128
Vermeyen, Jan *97, 98
Vos, Cornelis de 127
Vos, Martin de *104
Vranckx, Sebastian 119
Weyden, Roger van der *6, *7, 8, 9

ILLUSTRATIONS

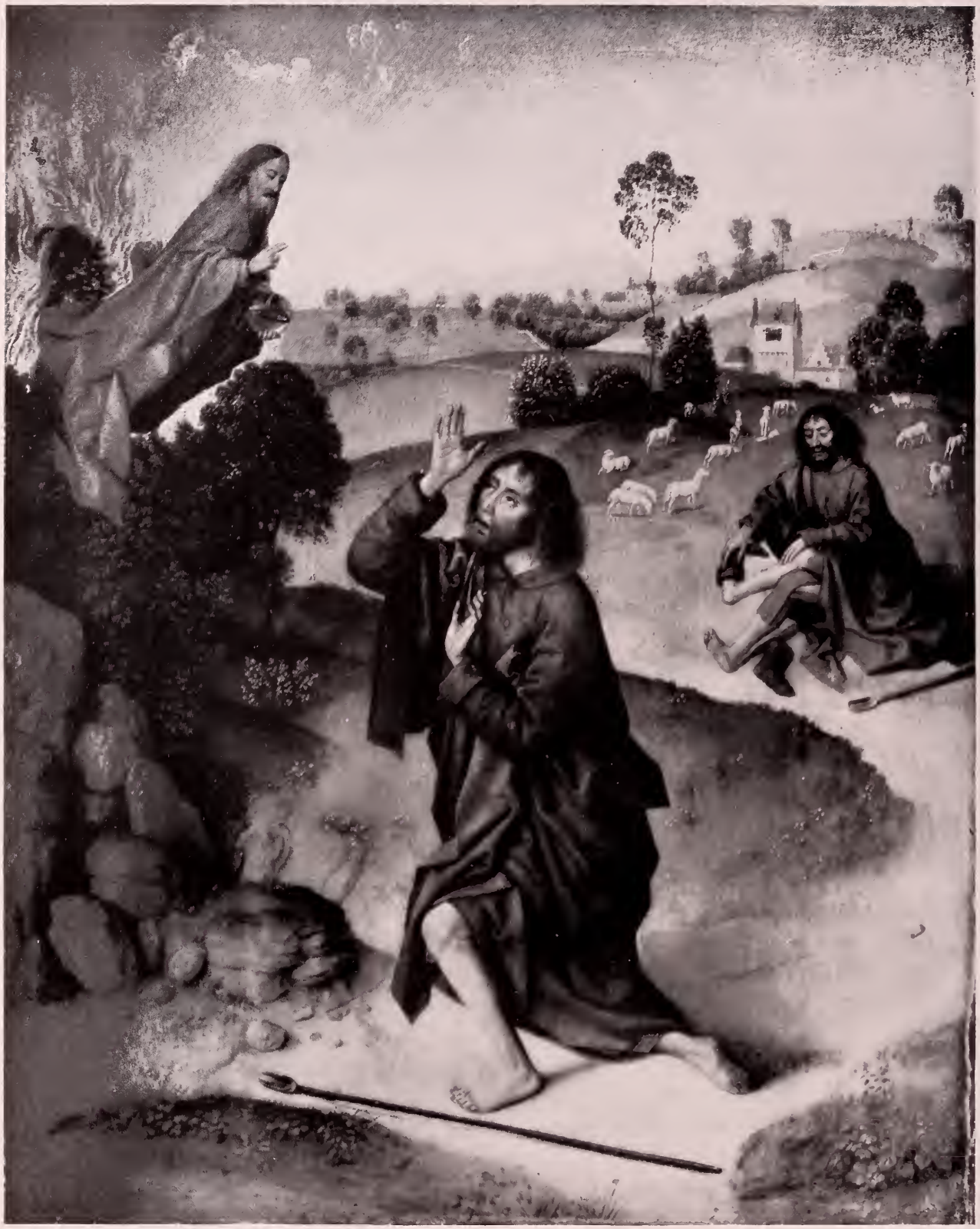
2. St. Jerome in his Study
by Jan van Eyck and Petrus Christus

5. Virgin and Child with the Crescent
by Robert Campin

3. Portrait of a Princess of The House of Savoy
by Robert Campin

7. Virgin and St. John
by Roger van der Weyden

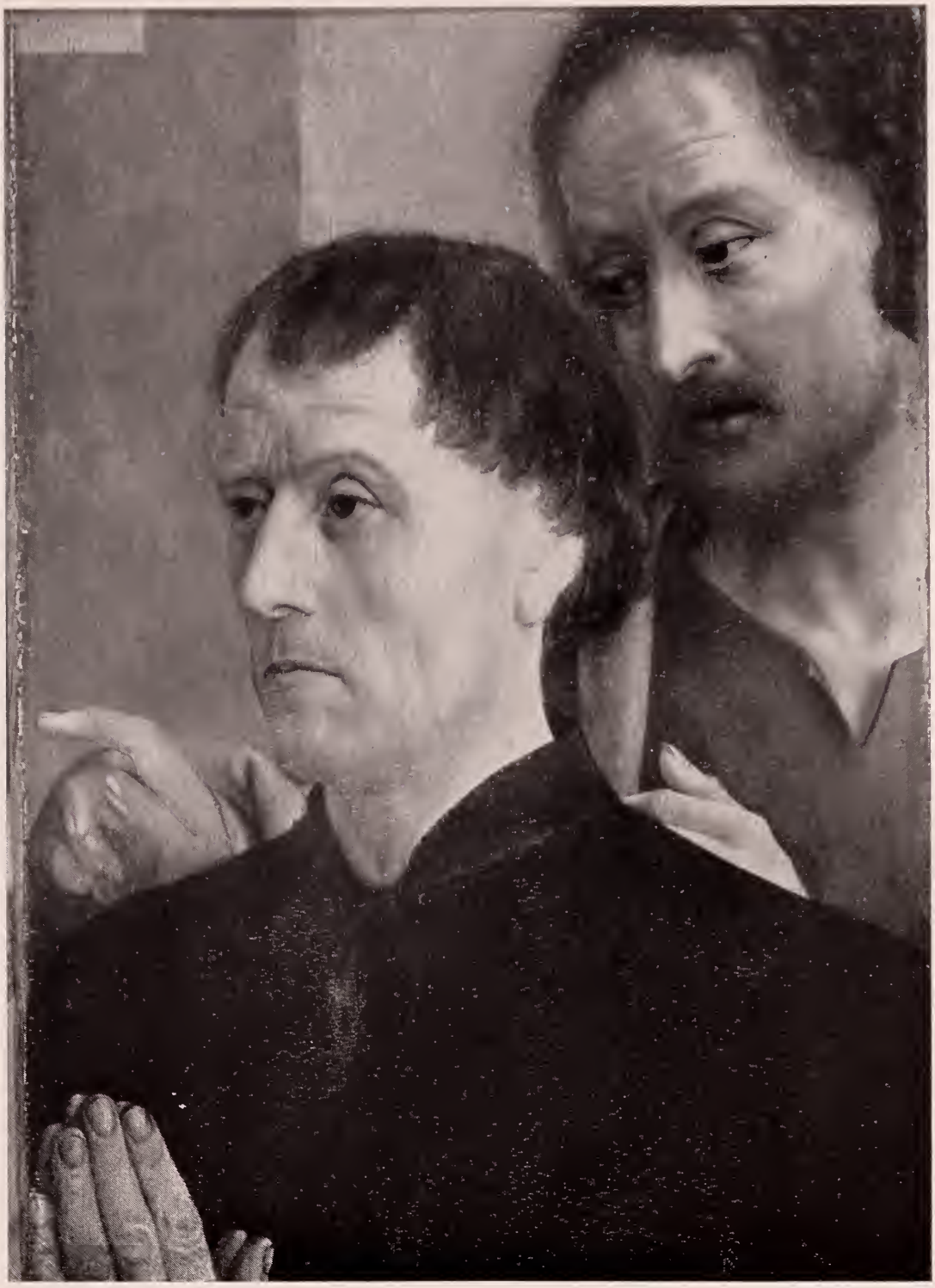
6. Crucifixion
by Roger van der Weyden



10. Moses Before the Burning Bush
by Dirk Bouts

13. Holy Family
by Hugo van der Goes

18. St. Jerome
by Simon Marmion



14. Portrait of a Donor and St. John
by Hugo van der Goes

19. Crucifixion
by Simon Marmion

21. Martyrdom of St. Sebastian
by Hans Memling

20. Portrait of a Man Holding a Carnation
by Hans Memling

22. Christ Crowned with Thorns
by Hans Memling

25. The Investiture of St. Ildefonso
by A Follower of Hans Memling

26. Portrait of a Donor
by The Master of the St. Ursula Legend

31. Virgin and Child with an Angel
by Aelbrecht Bouts

34. Virgin and Child
by Gerard David

32. Pietà
by Gerard David

33. Virgin Enthroned
by Gerard David

37. Adoration of the Shepherds
by Jerome Bosch

38. Arrival of the Magi
by Jerome Bosch

36. Adoration of the Magi
by Jerome Bosch

39. Adoration of the Magi
by Jerome Bosch

40. Garden of Paradise
by Jerome Bosch

41. Mocking of Christ
by Jerome Bosch

46. Rest on the Flight into Egypt
by Quentin Massys

44. Mary Magdalene
by Quentin Massys

43. Maria Egyptiaca
by Quentin Massys

48. Virgin and Child with Angels
by The Master with the Embroidered Foliage

50. Scenes from the Life of Christ
by a Bruges Master

51. Portrait of Dr. Zelle
by Bernard van Orley

53. Virgin and Child
by Bernard van Orley

73. Portrait of Claude de Toulongeon and his Patron, St. Claude
by Jan Provost (?)

54. Portrait of a Merchant
by Jan Gossart, called Mabuse

60. Rest on the Flight into Egypt
by Joachim Patinir

75. Woman Playing a Clavichord
by Jan van Hemessen

78. Virgin and Child
by The Master of the Half Length Female Figures

85. Mary Magdalene Preaching
by The Master of the Magdalene Legend

87. Portrait of a Man
by Jan Mostaert

94. Parable of the Sower
by Pieter Bruegel, the elder

95. The Unfaithful Shepherd
by Pieter Bruegel, the elder

97. Portrait of a Man
by Jan Cornelis Vermeyen

101. Margaretta of Parma
by Anthonis Mor

106. Portrait of a Lady
by Franz Pourbus, the younger

104. Apollo and the Muses
by Martin de Vos

100. The Cook
by Pieter Aertsen

116. Still Life
by Jan Brueghel, the elder

120. Virgin and Child with Forget-me-nots
by Peter Paul Rubens

121. The Vision of Constantine
by Peter Paul Rubens

124. Holy Family Beneath the Apple Tree
by Peter Paul Rubens

126. Landscape with Philemon and Baucis
by Peter Paul Rubens

129. St. Yves, Patron of Lawyers
by Jacob Jordaens

131. Virgin and Child
by Anthony van Dyck

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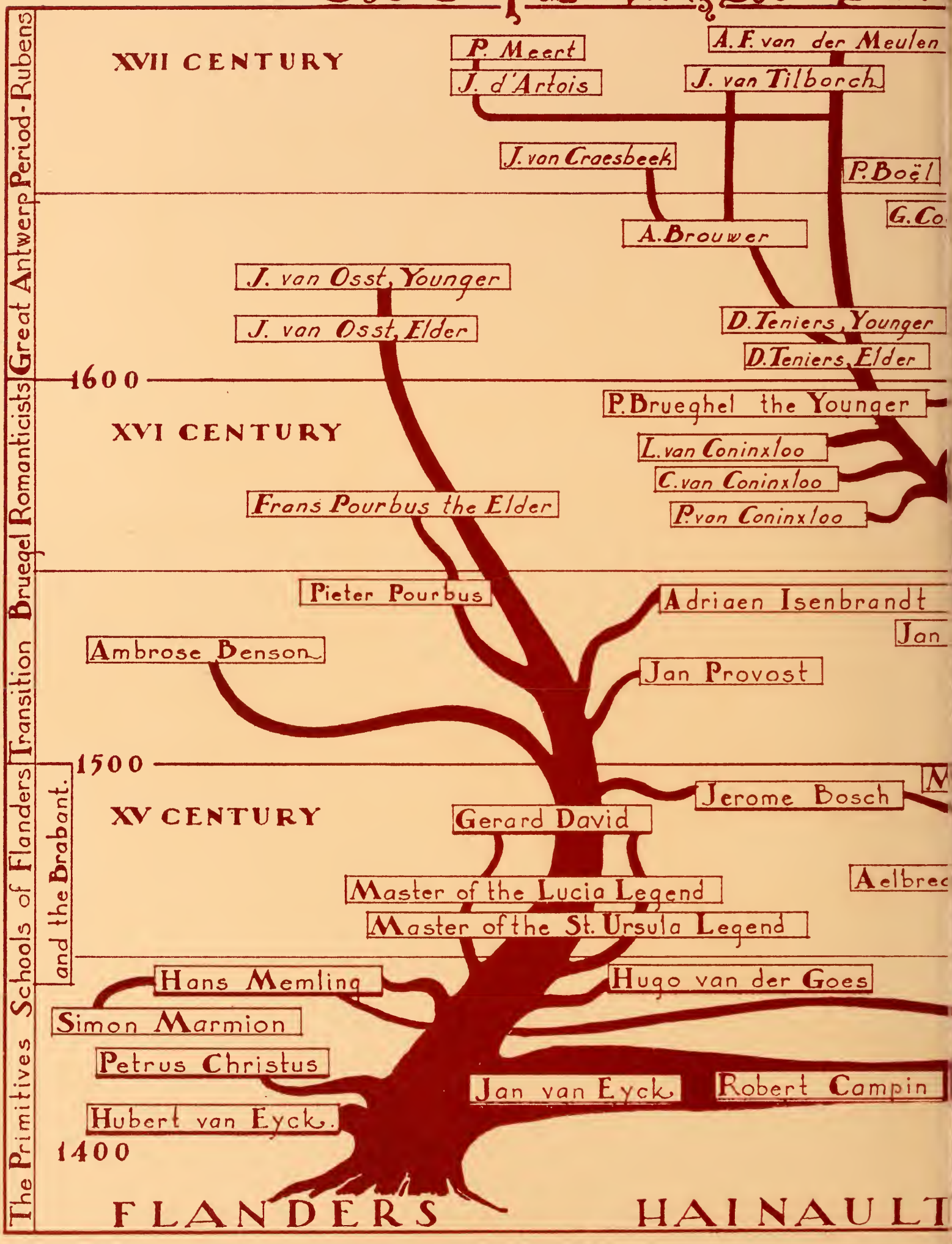

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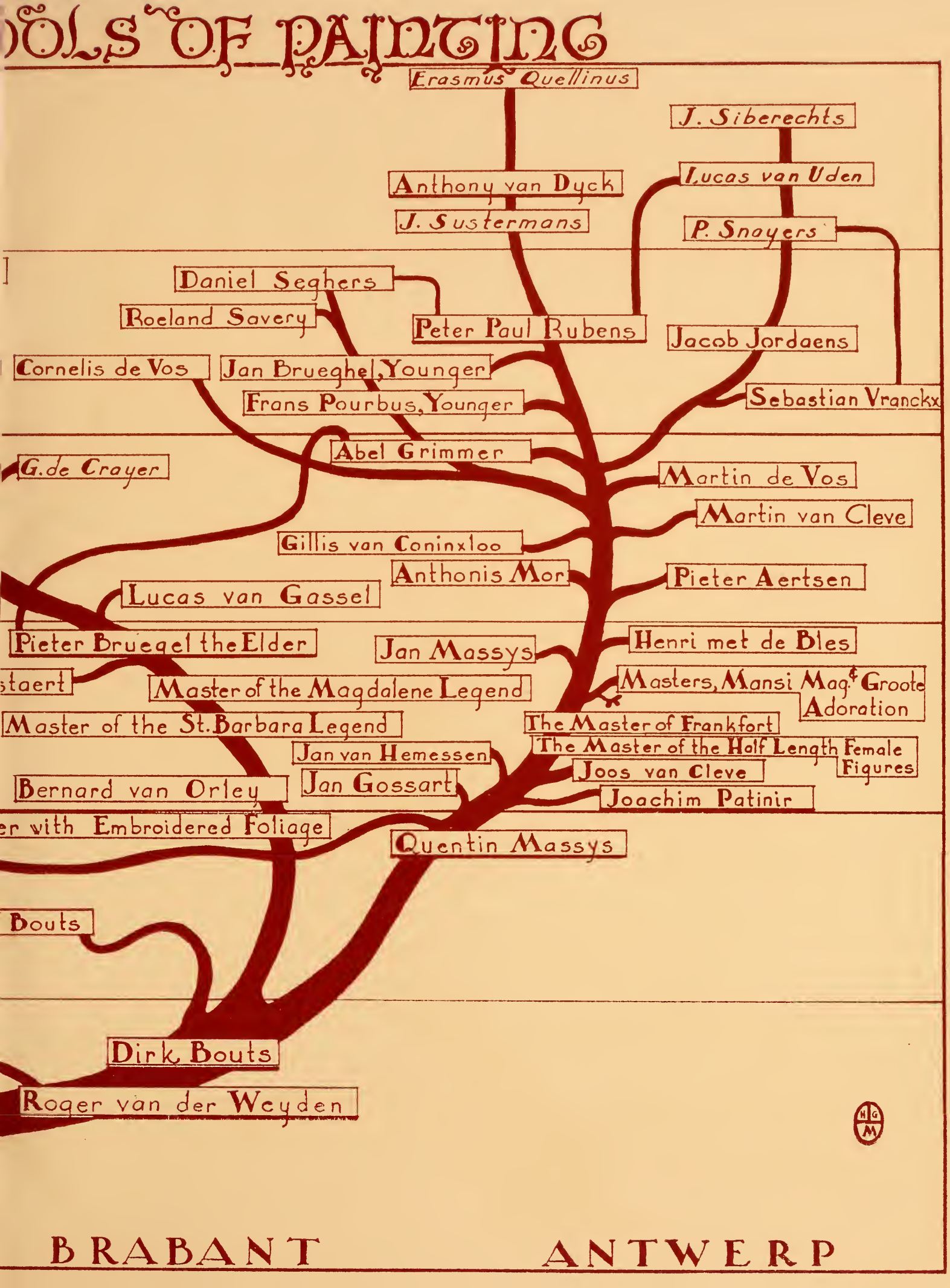

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